TRANSACTIONAL THEORY IN THE TEACHING OF THE NOVEL, GRADES 4-12

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by

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The work is more than the text, for the text only takes on life when it is realized, and furthermore the realization is by no means independent of the individual disposition of the reader - though this in turn is acted upon by the different patterns of the text. The convergence of text and reader brings the literary work into existence, --- two people gazing at the night sky may both be looking at the same collection of stars, but one will see the image of a plough, and the other will make out a dipper. The 'stars' in a literary text are fixed; the lines that join them are variable. (pp. 274-282)

- Wolfgang Iser, The Implied Reader, 1974.

ABSTRACT

This thesis advocates a re-evaluation of novel study, Grades 4 to 12. It appears that too few students have formed the habit of turning to literature for pleasure and insight. Many high school graduates distrust their personal response to the novel, some even feel they lack the capacity to enjoy or understand works of literature. The novel for them has been too much something to know about, something to summarize or analyze or define. Teaching has been analogous to a spectator sport where the student sits on the sidelines watching the teacher react to the work of art. The teacher, in an effort to crystallize the ideas about a text for some test, often rushes past the process of active creation and re-creation of the text by the student.

Transactional theory suggests that the teacher at any level of instruction must concern himself with three aspects of literary experience - the work itself, the reader, and the interaction of the text and the reader. The experience of literature, far from being for the reader a passive process of absorption, is a form of intense personal activity.

The purpose of this thesis then is two-fold: First, patterning on the stages of mental growth established by A.N. Whitehead, this thesis argues for a developmental approach to the teaching of the novel. Students move through

three stages of growth from a state of "unconscious enjoyment" to a "conscious delight" of books. The Romantic stage (Grades 4-8) is a time in which students explore, read and react freely to a wide variety of texts. The Precision stage (Grades 9-11) is a period in which students consider alternative responses and examine further both the craft of the novel and their own reaction to it. The Generalization stage (Grade 12) is the time of conscious delight in which the student has the power to synthesize all the literary elements into a unified pattern.

Second, this thesis advocates the application of transactional theory in the teaching of the novel at each stage. The accompanying teacher strategies are aimed to facilitate principles inherent in that reader-response approach with its emphasis on the role of the reader. The reader's background and the feelings called forth by the reading are not only relevant, they are the foundation upon which understanding of a text is built. Transactional theory encourages students to put themselves into the character's place, interpret what's happening to the character as a commentary on what actually is happening to them. The proposed strategies place priority on collaborative activities, students talking together to come to an understanding of a literary text. An awareness that others have different experiences with a novel should simply lead the reader back to the text for a closer look. The

methodology assigns responsibility to the student for making meaning in reading and writing. Procedures outlined devalue somewhat the teacher's role as dispenser of knowledge, arbiter of correctness, but aims instead to make the students more autonomous and committed readers. It is through a critical scrutiny of their responses - and here the teacher's role is crucial - that the readers can come to understand their personal attitudes and gain the maturing perspective needed for a fuller and sounder response to literature.

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CHAPTER ONE

NOVEL STUDY - AGAINST THE WANING OF HUMANENESS

> When a day passes, it is no longer there. What remains of it? Nothing more than a story. If stories weren't told or books weren't written, man would live like beasts, only for the day.... What's life after all? The future isn't here yet and you cannot foresee what it will bring. The present is only a moment and the past is one long story. Those who don't tell stories and don't hear stories live only for that moment, and that isn't enough.
>
> - Isaac Bashevis Singer in Noftali, the Storyteller and his Horse, Gus.

Introduction

This research into novel study in Grades 4-12 raises certain questions about why we read stories, why we study literature generally and the importance of the novel genre specifically. The study looks, as well, at how teachers can help students to move from spontaneous, felt, non-analytical response to text to a more detached, critical reflection without destroying the initial response and without imposing excessively the teacher's viewpoint. This thesis proposes an approach to the novel for all students in the province's schools at their present age and at their present stage of interest and sophistication as readers. The very first need - never mind the future - is that they should be able and happy to read for their own enjoyment

right now. This thesis is equally concerned with both those who will and those who will not go on to university. Rosenblatt (1978) stresses that reading literature is not an elitist activity. The objective in schools should be to teach every student to read as well as he can. Rosenblatt emphasizes very closely the dilemma that faces the teacher of literature.

> If readers are ... to be helped to be in possession of the literary work of art, the real problem is the maintenance of ... spontaneity and self-respect while at the same time fostering the capacity to undertake rewarding relationships with increasingly demanding texts. (p. 140)

In this regard, there is an attempt here as well to determine whether there is an incremental logic of sequence from immature to mature response to the novel in the elementary through high school literature curriculum of this province.

The Experience of Literature

A.N. Whitehead (1950), in his discussion of the aims of education, suggested that schools should aim to produce "men who possess both culture and expert knowledge in some special direction". He defined culture as "activity of thought and receptiveness to beauty and humane feeling". (p. 1) Hardison (1972) suggests that the humanities are vitally important to society. He claims that those who do

make decisions, whether they are lawyers or economists or physicists or even English professors, must base their actions on human values rather than economic or technical expedients.

For Ian Hansen (1984), literature is essential because fiction stands between "us and statistical man". He uses this term to refer to mankind in the microchip/ technological age, an age where humaneness is sacrificed for scientific and technological elegance and efficiency. Hansen, addressing the 1984 Canadian Council of Teachers of English (CCTE) conference, argued that literature is required for survival of the humanities, and for meeting that need in mankind. Literature gives insight into reality, and provides a new view of life. The novel is an imaginative enactment by which students enter worlds they do not know, and through which they relive experiences. Hansen refers to the value of the spectator role of the reader who looks on and is free to make judgements without having to bear the responsibilities of such judgements.

Lorenz (1987), a biologist, writes about the waning of humaneness in society. He argues that, since all of the moral responsibilities of humans are determined by their perception of values, "the epidemic delusion" that only "numerical and measurable reality" has validity must be confronted and contradicted. Lorenz argues that young people's sensibilities of the beautiful and worthwhile must

be aroused and renewed for just these values are those being suppressed by scientism and technomorphic thinking.

> Whether all of mankind will become a community of truly humane beings or a strictly controlled organization of disinherited, disenfranchised non-humans depends exclusively upon whether we are capable of and ready to allow ourselves to be subjected to guidance by our values, not reasoned but genuinely sensed. (p. 71)

Lorenz laments that humans have forgotten how to behave and associate with living things, with the entire community of all that is alive, all that in which and with which and from which we humans live. That's why children's literature like The Mountain Goats of Temlaham, or adult literature like Rachel Carson's Silent Spring or Farley Mowat's A Whale for the Killing are so important. Such literature gives students during the sensitive phase of their youth ideas and principles to advocate that are worthy of the complete commitment of humane human beings. Parr (1982) proposed that teachers should arouse in their students sensitive awareness of the moral issues and values expressed in literature, specifically in fiction. She expressed a concern that students tend to be "morally apathetic", "now oriented" and somewhat "alienated from learning". She complained of a "sickness of the spirit" that too many young people and too many old people are not even aware they suffer from. Parr urges an approach to literature which

effects in students a more aware, more informed understanding of themselves and other human beings.

> I am not advocating that teachers argue for a particular code of behavior or a particular set of values. Rather, I think, that we as teachers serve our students best if we can engage them in the learning process, teach them to understand and express the complexities of all that they study, ... and give them a sense that they are part of a larger human community. (p. 17)

Similarly, Whitehead (1950) suggests that it would take no very great effort to use our schools to produce a population with some enjoyment of reading, some joy in beauty of form.

> Today we deal more and more with herded town populations reared in a computer/technological age. We need to sustain for our population the life of the spirit to check the savage outbreak of defeated longings, dull materialism. (p. 65)

Lorenz (1987) speaks to the motivation toward "materialism". Our age, he contends, is driven by three motivations: the desire to get and spend more money; the desire to win all competitions; the desire to reach high rank and social position. In a novel like Alas Babylon (Frank) such values are vivified in the character of Edgar Quisenberry, the president of the local bank. The day after the bomb dropped and his town is surrounded by deadly radiation, Edgar is faced with the prospect that all his money has no value. This realization causes him to take his life. He never really realized that numbers on a bankbook, or a balance

sheet are mere symbols; that the real necessities of life now are things like pure air and unpoisoned water and uncontaminated soil and all these were no longer "buyable" for all the money in his bank. It was Rachel Carson's book Silent Spring that caught Lorenz's attention and roused him to take part in the combat against technology. That's why books like Owls in the Family and Never Cry Wolf by Farley Mowat and Winter of the Fisher by Cameron Langford develop in every human child deeper feelings of love for all living creatures. This is especially true of students in city schools who need the opportunity for developing their capacities to perceive the harmony and disharmony of living systems. Frank Whitehead (1966) argues that all children, whatever their ultimate role in life is to be, need experience of literature; they need the uniquely valuable organization of experience which is embodied in literature, if their personalities are to expand and flower into a capacity for fullness of living. Frank Whitehead refers to a penetrating comment by D.H. Lawrence.

> It is the way our sympathy flows and recoils that really determines our lives. And here lies the vast importance of the novel properly handled. It can inform and lead into new places the flow of our sympathetic consciousness, and it can lead our sympathy away in recoil from things gone dead. (In Whitehead, 1966, p. 48)

Parr (1982) stressed that literature has the ability to break into the sense of individual isolation that so often induces more apathy and Meism.

> By giving students an awareness that they are part of the larger human community, it reassures them that they alone do not carry the burden of certain thoughts, ideas and feelings. By demonstrating to them that the dilemma of their own lives have precedents, it further reassures them that they alone need not reinvent whatever metaphysical wheels their lives require. By leading them to empathize with others, it brings them the first step towards assuming responsibility for others ... (towards an understanding) that life beyond the immediate and the personal has richness and value. (p. 10)

Other researchers, Demott (1966), Stafford (1967), have expressed concern that an over-emphasis on technical and occupational skills will leave little time for studying the arts and humanities that so enrich daily life. In A Nation at Risk, The National Commission on Excellence in American Education (1983) maintained that knowledge of the humanities must be harnessed to science and technology if the latter are to remain creative and humane, just as the humanities need to be informed by science if they are to remain relevant to the human condition. (p. 27) Britton (1966) defines literature as not simply something that other people have done. What a child writes is of the same order as what the poet or novelist writes and valued for the same

reasons. Britton asks: why do men improvise upon their representations of the world?

> Basically because we never cease to long for more lives than the one we have; in the role of spectator we can participate in an infinite number. (p. 9)

Britton looks at literature as a particular kind of utterance, or utterance not for use but for its own satisfaction. Humans, he contends, use language in two ways: to get things done in the outer world and to manipulate the inner world. Action and decision belong to the former use, freedom from them in the latter enable mankind to attend to other things:

> to the forms of language, the patterns of events, the feelings. We take up as it were the role of spectators, spectators of our own past lives, our imagined future, other men's lives, impossible events. When we speak this language the nearest name I can give it is "gossip", when we write it, it is literature. (p. 9)

Literature is not necessarily restricted to print material or text in the traditional sense. Purves (1972), in his response-centered curriculum, described literature as that which arouses a response: "it is a vast assortment of verbal (usually) utterances, each of which comes from some writer who has a voice; and each of which in itself has some order". (p. 25) Purves, therefore, includes both scripted and improvised theatre, film, television drama, stories, cartoons and jokes. Harding (1966) contends that:

> "In all of these the student contemplates represented events in the role of a spectator, not for the sake of active intervention. But since his response includes, in some degree, accepting or rejecting the values and emotional attitudes which the narration implicitly offers, it will influence his future appraisals of behavior and feeling." (p. 11)

Applebee (1978) suggests that the spectator role offers the reader a way to articulate and explore his or her view of the world, presenting alternatives, posing contradictions, reconciling conflicts within the realm of his or her subjective, personal experience. The teacher's task in the spectator role process is one of questioning and cultivating response rather than one of teaching principles of literary criticism. The approach to literature and the novel outlined in the chapters of this thesis attempts to incorporate Britton's, Purves', Harding's and Applebee's broader definition. Such an approach does not see literature as something remote from students' lives. Too often literature has been reduced to merely the facts, figures and terminology of literary history and genre to be learned. Literature thus presented is not likely to matter very much to the student.

The New Criticism (also known as the Formalistic Approach), for example, defines literature as great artifacts from the heritage, each one to be admired and studied in isolation and treated as an object in itself but

not used by ordinary people. The language of literature is seen as a superior form of expression, different in both quality and kind from the language in which we conduct our daily lives. Gambell (1986) explains that the New Criticism adopts a "text-centered approach". Those espousing this approach assume the "existence of an ideal reader" who holds an "objective stance" towards the text in its "intrinsic formal relationships". Readers "do not attempt to explore their own feelings" or those of others, nor do they try to use background information for analysis. The relationship among the elements in a text is what is all important. The New Critic is "preoccupied with the text itself", preoccupied with a "correct" reading of a text. (pp. 120-121)

In reaction to the New Criticism, Thomson (1987) suggests that if literature is defined as language in the role of spectator and therefore incorporates what Britton calls "gossip", oral tales, students' own spoken and written stories from personal and imagined experience, as well as printed children's, adolescent and heritage literature, the gap is then bridged between literature and life. Thomson adds that the gap is bridged "between literary language and personal language, between language read and language used". Literature is thereby "demystified and its processes are made accessible to students". (p. 84) Literature is perhaps one of the best ways humans have of coping with the

tensions of identity, those problems of the "me" and the "not me". The agonies of growth are made bearable, even productive, through the vicarious enactment of them in the child who hears and reads nursery rhymes, fairytales and myths. Literature raises the problems and questions that have perplexed man throughout history. If the solutions and answers are not complete, they are the best available.

Robson (1982) gives a definition of literature which is equally compatible with "a high", "a middling" and "a low" view of the subject matter of literature. It is compatible with the high view which sees literature as "the pre-eminent means for giving form and outline to what Sartre (1979) has called the most important questions: What is man? What does he want? What does he expect?" (p. 18) It is compatible with the "middling" view which sees literature as "an open forum for the free exchange of thoughts, ... so much longed for in closed societies". (p. 18) It is compatible with the "low" view which finds the value of literature in "its contribution to happiness, in its capacities as entertainment ... and judges it according to how far it promotes or prevents human cheerfulness and contentment". All these compatibilities are essential, Robson contends, because literature, or even, at different times, "one single work of literature can be all these things". (p. 18)

The discussion questions suggested in the chapters of this thesis on the prescribed novels do not have set answers as such. They are an attempt to transfer attention from comparative certainties of interpretation to the expected uncertainties in responses from a group. Such questions are worthwhile because they allow for different individual responses (not answers) to the text which may be more or less complex, more or less mature depending on the stage of reading maturity of the reader. The Dartmouth Conference (1966) saw the reading of literature as operational in that each reader must himself recreate what he reads. It rejects the idea of literature as a content which can be handed over to the pupils, and emphasizes instead the idea of literature as contributing to the sensitivity and responsibility with which individuals live through language.

Reader-Response Criticism

The approach to literature teaching outlined in this thesis draws its justification from several areas of scholarship. Most obviously, it draws on the large body of critical theory known as reader-response criticism. Louise Rosenblatt (1968, 1978), the best representative of modern response-based critical theory, has been cited often in the chapters which follow. Probst (1988) points out that the

representatives (Bleich, Holland, Rosenblatt, Iser, Fish) of modern response-based critical theory are a diverse group, at times disagreeing enthusiastically with one another. Despite their differences, however, Probst contends that the reader-response theorists share a basic epistemological assumption. Probst (1988) refers to the work of Mailloux (1982) to articulate that assumption:

> the object of knowledge can never be separated from the knower; the perceived object can never be separated from perception by a perceiver. (Mailloux (1982) in Probst (1988), p. 235)

Such an assumption grants the reader, that is the student, a very important place in the educator's thinking about teaching and curriculum. Probst posits:

> If we accept that assumption, then our plans cannot involve only the details of literary history or the nuances of textual analysis. We must consider the nature of the student as well, which is, of course, what educational psychology has told us all along. (p. 235)

The shift in emphasis from the text alone to the reader and his interaction with it implies new priorities and procedures for the classroom. It suggests that students should not be subordinate to the text and submissive to the teacher, but active, making meaning significant for themselves out of the literature they encounter.

Such an approach is in contrast to the kind of classroom envisaged by Matthew Arnold (1912) which was one emphasizing the centrality of the text. Literary texts were

to be regarded as "cultural artifacts" which exist as repositories of knowledge about ourselves and the world around us. Young (1987) suggests that the role of the reader in such classrooms "is that of the acolyte, the uninformed yet earnest and studious individual desirous of coming into contact with the great minds of the past through their writings". (p. 8) In Arnold's (1912) Preface, teachers are charged with helping their reader-pupils become true scholars "acquainting themselves with the best that has been known and said in the world and thus the history of the human spirit".

The New Criticism

The literary critical movement which came to be known as the New Criticism took as its starting point the autonomy of the text and its centrality to the literary experience. Young (1987) posits that the New Critics so refined this perspective that elements considered to be external to the text such as the author's intention or reader's background were seen to be extraneous or irrelevant. Young concluded that essentially the New Criticism postulated a universal reader who can call the text into being but is freed of the human characteristic of personality, social background and life lived in time and space.

> In the role of critic, the reader is regarded as behaving in an objective, if not scientific, way towards the text as cultural artifact. The reader as critic (and the pupil-reader as critic in embryo) must learn to examine and re-examine the text so that the "true" reading can be arrived at. (p. 9)

Critics like I.A. Richards, T.S. Eliot, René Wellek, W.K. Wimsatt, who were concerned with this "correct" response, popularized the techniques of the New Criticism roughly from 1929 (Richards, Practical Criticism) to the late 1950's. Although the group is not homogeneous, they generally are associated, according to Freund (1987), with doctrines of the "text's objectivity", its "self-sufficiency" and "organic unity"; with a formalist intrinsic approach to the text; with a resistance to paraphrase and to the separation of form and content; and above all with the technique of "close reading - a mode of exegesis that pays scrupulous attention to the rich complexity of textual meaning rendered through the rhetorical devices of irony, ambiguity and paradox". (pp. 40-41) Freund goes on to explain that some of the New Critics believed that literature tells its own truths and possesses its own cognitive freight; that "the literary object should be understood not neurally but neutrally; and that interpretation should therefore appeal neither to the writer's intention nor to a reader's response but to a description of the thing itself. (p. 50) Such an approach provided the teacher with a position of

considerable power and authority. The teacher would become an explicator of the text's meaning and would offer a powerful role model to pupils by regarding the work as an objective cultural phenomenon. The pupil in such a classroom setting is offered the role, not of "scholar" with its connotations of contemplation, but as a budding critic learning the techniques of unlocking textual meaning and internalizing the canons of literary judgement and taste.

The European-bred, first cousin of the New Criticism was literary structuralism. Structuralism is also text-centered and objectivist-oriented; it assumes that the study of literature may be founded on a progressively accumulating body of knowledge, an aggregate of concepts, tools, taxonomies and procedures of discovery which enable the critic to define the object of his study precisely and to deal with it in a scientific fashion.

By contrast, reader-response critics place less emphasis on the text and more emphasis on the reader. However, even among reader-response critics, there are differences in the relative stress they place on reader, the text, and the relationship between the text and the world. The "readers" first major appearance on the stage of English studies took place in the heyday of structuralism. Freund (1987) tells us that Stanley Fish (1967) argued that the poem's centre of reference is its reader who is also its subject. The thesis of Fish's various writing is that the

proper object of analysis is not the work but the reader. However, as Freund points out, Fish (1980) did not see meaning as the exclusive property of the reader:

> meanings are the property neither of fixed and stable texts nor of free and independent readers but of interpretive communities that are responsible both for the shape of the reader's activities and for the texts those activities produce. (Fish (1980), quoted in Freund (1987), p. 107)

By interpretive communities Fish does not mean a collective of individuals but a bundle of strategies or norms of interpretation that readers hold in common and which regulate the way we think and perceive.

Subjective Criticism

Such theorists as Bleich and Holland locate the source of meaning in the individual reader and their method of study demands close attention to the actual readings of their students. Probst (1988), referring to Bleich's major theoretical work Subjective Criticism, demonstrates how Bleich (1978) insists that knowledge is made rather than found. The literary work exists in the mind of the reader. By itself it is simply ink on paper - not until it is read and thus reformulated in the reader's mind does it become an act of literature. Probst (1988) explains that whereas Rosenblatt sees a transaction between text and reader, each playing an active role, Bleich sees only the action of the

reader. Bleich's conception of reading rejects the idea of stability and security of a standard "correct" interpretation of text and relocates meaning in the reader's subjective response. To say that perceptual processes are different in each person is to say that the nature of what is perceived is determined by the rules of the personality of the perceiver. To reach some agreement or consensus of responses, Bleich calls for a process of "negotiation" among readers in an "interpretative community". Knowledge is thus the result of sharing responses. Young (1987) demonstrates how Bleich has developed an extensive curriculum framework through which students can learn to make their own subjective responses to texts and learn to trust the validity of these responses. Young summarizes Bleich's four incremental phases which work outwards from an examination of the "uniqueness of the reader's personal feelings towards a developing notion of the shareability of communal interpretation". (p. 14) Young explains that Bleich calls the first phase "Thoughts and Feelings", where the aim is to understand how students respond emotionally and then translate these responses into thoughts and judgements. The second phase, "Feelings About Literature", focuses on an analysis of the characteristic styles of perception of each reader, the ways in which readers differ in their co-creation of literary texts. In the third and fourth phases, "Deciding on Literary Importance" and "Interpretation as a

Communal Act", Bleich points out that the teacher's singular authority is in effect replaced by the "social authority" of the class which ensures that the audience for response statements is the reading community of the classroom rather than the teacher as cultural guardian of quality and taste. Bleich's view of "community" is different from the "interpretive communities" suggested by Fish (1980). Whereas for Fish, the concept of community refers to a shared set of perceptual and interpretive strategies, a given construct already in place, by which the individual is produced and into which he is assimilated, Bleich's "community" comes into being through a conscious process of negotiating individual choices and intentions. Thus, in Bleich's theory, students objectify experience by naming it and agreeing about the naming.

Bleich, then, denies that the text can act on the reader. Bleich rejects Holland's (1975) notion of "transactive" reading in which the reader is constrained by the text in certain ways. Holland (1975) contends that the tradition of the New Criticism - "assuming a uniform response on the part of readers and audiences that the critic somehow knows and understands" goes back to "Aristotle's concept of Catharsis and his notions about people's apparently fixed responses to details of wording". (p. 5) Holland points out that even professional critics often write as though they were establishing a correct reading, but the fact is that critics themselves disagree

more than they agree. "Evidently, therefore, one cannot posit even for highly trained readers a 'correct' response in any given reader's mind to something definitively 'in' the text". (p. 13) Holland contends that what a particular reader has experienced can only be understood after he has experienced it and put forth his "re-creation" and synthesis beyond his own private mind. Holland points out that "each reader must give the words meaning, and he can only give them meanings they have for him" (p. 43), but liberty of interpretation cannot and will not be totally free since the author does indeed choose the plot, the setting, the format and the words which comprise his discourse. The reader does, however, have the freedom to evaluate the work, that is, to judge whether or not the writer actually did what he seemed to promise. Holland posits that stories and novels act as a somewhat constraining force.

> The way one puts a story together derives from the patterns and structure in the mind one brings to the story.... The point is to recognize that stories ... do not "mean", in and of themselves. They do not fantasy or depend or adapt or transform. People do these things, using stories as the occasion (with more and less justification) for a certain theme, fantasy or transformation. (p. 39)

Holland's psychoanalytical approach examines the differences in readers' interpretations and explains them as a function of differences between the lifestyles and identities of readers. It is in the early transactions between child and

mother that readers learn to transact everything else. In short, for Holland, the lifestyle and identity of the reader is the key to the literary experience. Readers seek their own style, thereby generating unique responses. The gist of Holland's thesis holds that interpretation is a function of identity - as a woman/man is so she/he reads.

The Act of Reading

Bleich, as well, rejects Rosenblatt's notion of "transaction" reading, in which reader and text seem to shape one another. Probst (1988) suggests that Rosenblatt, along with Iser, seems to "maintain a balance" recognizing that the reader's unique perspective greatly influences the shape a literary work takes in his mind but also granting that "the work itself has power to affect his responses, guiding him in some directions and steering him away from others". (p. 242) There are important ways in which readers responding legitimately to texts do not behave in ways appropriate to the role of the critic. Readers are, first of all, people who bring their own individual histories to the experiences of the work. Readers encounter texts, not only in differing circumstances but for vastly different purposes. Even Richards (1929) admitted that the literary work is made up by the reader from his reading of the text. "What we make up", that momentary trembling order

in our minds "is exposed to countless irrelevant influences". (p. 317)

Rosenblatt (1978) expresses the view that the process of literature is fundamentally a negotiation of meaning between reader and writer. She sees defects in both the interpretational model (the reader acting on the text) and the response model (the text acting on the reader) because each implies a single line of action. The relation between reader and text is not lines but situational, an event occurring in a context of time and space. Rosenblatt (1978) does not deny that the text is the outward and visible result of an author's creative activity. She simply contends that as with the elements of an electric circuit, each component (author, text, reader) of the reading process functions by virtue of the presence of the others:

> A specific reader and a specific text at a specific time and place: change any of these, and there occurs a different circuit, a different event - a different poem (novel). The reader focuses his attention on the symbols and what they help to crystallize out into awareness. Not the words, as withered sounds or ink marks on a page, constitute the poem (novel) but the structured responses to them. For the reader, the poem (novel) is lived through during this intercourse with the text. (p. 14)

Doyle (1987), in an unpublished thesis on Schema Theory, refers to numerous writers such as Wexson (1983), Tierney and Pearson (1983), and Freeback and Anderson (1983) who suggest that reading is a process whereby the reader uses

background knowledge together with the author's cues to create meaning. Both "background knowledge units (schemata)", Doyle writes, and "the cues contained in the text" are of equal importance in processing new information. (p. 39) Rosenblatt (1976) regards the literary process as a "negotiation" of meaning and the reader's role as essentially that of a "co-creator". She also speaks of the process as one of "recreation". Rosenblatt posits:

> Every time a reader experiences a work of art, it is in a sense created anew. Fundamentally, the process of understanding a work implies a recreation of it, an attempt to grasp completely the structured sensations and concepts through which the author seeks to convey the quality of his sense of life. Each must make a new synthesis of these elements with his own nature, but it is essential that he evoke those components of experience to which the text actually refers. (p. 113)

Young (1987) points out that the difference between a perception of the reader's role as essentially "cocreative" or "recreative" is essentially a difference in "degree of responsibility to the text". (p. 15) Writers like Welleck (1982) would see in the notion of cocreation the abandonment of responsibility on the part of the reader to the text. Welleck suggests that all arguments for relativism must meet a final barrier: "that we are confronted as students of literature with an object, the work of art out there (whatever may be its ultimate ontological status) which

challenges us to understand and interpret it; that there is thus no complete liberty of interpretation". (p. 157)

Rosenblatt (1978) comments extensively on the work of E.D. Hirsch who rejects as leading only to critical confusion the idea that there can be more than one "correct" interpretation of the text. When the author wrote the text, Hirsch contends, "he meant something by it that must be the sole acceptable meaning. For if the meaning of a text is not the author's, then no interpretation can possibly correspond to the meaning of the text since the text can have no determinate or determinable meaning". (See Rosenblatt, 1978, pp. 109-130)

However, Rosenblatt's concept of the reader as "recreator" does suggest that something exists before a person becomes a reader through the act of giving meaning to printed symbols. The effect of Rosenblatt's perspective is to suggest that the reader has a responsibility to transform symbol to language (text to novel) in a way that does justice to the work. The premise of this book (<u>The Reader, the Text and the Poem</u>), Rosenblatt (1978) begins, "is that a text, once it leaves its author's hands, is simply paper and ink until a reader evokes from it a literary work - sometimes even a literary work of art". (p. ix) Wijsen (1980) feels that the function of the literary text goes beyond communication to communion. "The communion takes place first of all between the work and the reader, and

indirectly between the reader and the writer". (p. 155) This notion hinges on the intentionality aspects of the speech act situation. Wijsen (1980) sees the reader, not as a mere "observer of another's illusion", but as one who contributes "imaginatively, cognitively and affectively in the recreation of an illusion". (p. 58) As such, then, the reader is a vital part of the interpretive process which is viewed as "recreation" rather than as "re-construction". This then puts the novel in the reader's hand in a rather different perspective from the one in which it was seen by the advocates of the New Criticism. Rosenblatt (1978) advocates looking at the text as "a constraint" on the reader's activity, rather than as "a norm" which everyone should try to approach in the same way.

> To speak of the text as a constraint rather than a norm ... suggests a relationship rather than a fixed standard. Instead of functioning as a rigid mould, the text is seen to serve as a pattern which the reader must to some extent create even as he is guided by it. (p. 129)

The reader's attention constantly vibrates from the pole of the text and the pole of his own response to it. Rosenblatt's "transactional view" of the mode of existence of the literary work thus liberates students from absolutist "rejection of the reader", preserves "the importance of the text", and permits a dynamic view of the text as an

opportunity "for ever new individual readings" that can be "responsibly self-aware and disciplined". (p. 129-130)

Enjoying reading and attaining the fullest value from what the reader is offered in major works of literature depends very much on his ability and willingness to revise one set of impressions constantly in the light of what he learns as he reads on. Iser (1978) posits that "literary texts initiate performance of meaning rather than actually formulating meanings themselves". (p. 26-27) The text in the absence of a reader is simply print. Iser writes that "the meaning of the literary work remains related to what the printed text says, but it requires the creative imagination of the reader to put it all together". (p. 142) For Iser and Rosenblatt the text is more controlling and confining than it is for Bleich or Holland who view the reader as the source of meaning. Writing about the relationship between author, text and reader, Iser quotes 18th century novelist Laurence Sterne in Tristram Shandy to show that this concept of reading is by no means new:

> ... no author, who understands the just boundaries of decorum and good-breeding, would presume to think all. The truest respect which you can pay to the reader's understanding, is to halve this matter amicably, and leave him something to imagine, in his turn, as well as yourself. For my own part, I am eternally paying him compliments of this kind, and do all that lies in my power to keep his imagination as busy as my own. (Sterne in Iser, 1978, p. 108)

The text for Iser is a much more active agent than it is for Bleich. The text guides, but the reader realizes. The text supplies much, but not everything. Were it to offer everything, Iser argues, the reader would be bored and dissatisfied. His imaginations and intellect must have work to do, details to sketch in, implications to elaborate, questions to answer or he will find reading a monotonous and unchallenging activity. The fictional world must leave much to the reader. Iser (1980) refers to a comment Virginia Woolf made of the novels of Jane Austen:

> Jane Austen is thus a mistress of much deeper emotion than appears upon the surface. She stimulates us to supply what is not there. What she offers is, apparently, a trifle, yet is composed of something that expands in the reader's mind and endows with the most enduring form of life scenes which are outwardly trivial. Always the stress is laid upon character. ---The turns and twists of the dialogue keep us on the tenderhooks of suspense. Our attention is half upon the present moment, half upon the future. --- Here, indeed, in this unfinished and in the main inferior story, are all the elements of Jane Austen's greatness. (Woolf as quoted in Iser, 1980, p. 110)

Iser explains that what is missing from the apparently trivial scenes, the gaps arising out of the dialogue - this is what stimulates the reader into filling the blanks with projections. "What is said only appears to take on significance as a refe.ence to what is not said; it is the implications and not the statements that give shape and

weight to the meaning." (p. 111) As the unsaid comes to life in the reader's imagination, so the said expands to take on greater significance than might have been supposed. The "enduring form of life" which Virginia Woolf speaks of is, according to Iser, "not manifested on the printed page; it is a product arising out of the interaction between text and reader. (p. 111)

Young (1987) refers to the work of Stratta, Wilkinson and Dixon (1973) who look at all texts as "scripts" and readers become producers of literary works using these scripts as raw material. The nature of these productions, the imaginativeness of their recreation, the uniqueness of the rendering of the experience of the text will depend on the suggestibility of the text, the sensitivity of the reader to these suggestions and the insightfulness and skill of the teacher in helping young readers give form and shape to their imaginative recreations. (See Young, 1987, p. 17)

Other theorists also speak of this interaction between reader and text. Seung (1982) postulates that every text is no more than "a blank tablet" unless and until it is "interpreted in a proper context of signification". (p. 10) Likewise, Tierney and Pearson (1983) posit that there is "no meaning on the page until a reader decides there is". (p. 569) Goodman (1984) suggests that the reader is constructing a text parallel and closely related to the published text. It becomes a different text for each reader.

> The reader's text involves inferences, references and coreferences based on schemata that the reader brings to the text. And it is this reader's text which the reader comprehends and on which any reader's later account of what is read is based. (p. 97)

Keating (1984), in an unpublished masters thesis on "Speech Act Theory and the Teaching of Literature", refers (p. 29) to the work of Pratt (1977) who sees the narrator in a literary work as being similar to the natural narrator in that he is

> understood to be displaying an experience or state of affairs, creating a verbal version in which he or we along with him, contemplate, explore, interpret and evaluate, seeking pleasure and interpretive consensus. (Pratt, 1977, in Keating, p. 29)

Pratt sees the speaker in a literary work to be expressing his impression of "the way things are and behave" and he, and we, examine the "evidence" to assess the validity of his "claim" (Wolfe, unpublished). Viewed from this perspective, Keating sees the literary text as a speech act. Keating explains that the reader brings to the encounter with the text a "set of assumptions and presuppositions", the foremost of which being that this text is an intentional communicative action. As well, the reader must bring into play "his background knowledge", not only of the "rules governing discourse", but also "his own world view". In light of this knowledge "the appropriateness conditions" and the "direction of fit" are established for the reader and in this manner he makes sense of the text. (p. 30) Chisri

(1977) uses an analogy to sculpture to demonstrate the intersubjective mingling of the author and the reader through the text.

> Once it has been quarried, any man can pick it up and descry through its aspects of the world that combine the truth of the one who originally quarried and shaped it, with that of the one who views it at any particular moment. (p. 95)

Benton and Fox (1985) make the point as well that reading is a collaborative act between author and reader. They refer to a children's book by Maurice Sendak Where the Wild Things Are in which the mother of the boy never appears in the story. They quote Sendak himself.

> Because you should only imagine what she looks like. It would be very wrong to show her. Because for some children she would look more scary than the wild things. And for some children she is fine. I leave the mother to the imagination. But you feel her there. By her absence she is more available. (Sendak in Benton and Fox, 1985, p. 2)

No story is ever told by the novelist. The telling according to Iser (1975), is done by the reader "who takes the text for his scenario and produces it on the stage of his own imagination with resources furnished by his own experience of life". (p. 10)

Transactional Theory

Probst (1988b), writing in the Journal of Reading, comments on transactional theory and the emphasis it places on the role of the reader. Probst explains that the transactional theory of Rosenblatt suggests that reading should not be an effort to suppress the personal and idiosyncratic in a search for purified reading, uncontaminated by the reader's individuality. The reader's individuality must be respected; the reader's "background and feelings, memories, and associations called forth by the reading are not only relevant, they are the foundations upon which understanding of the text is built". (p. 379) Probst (1988b) concludes that transactional theory offers the teacher of literature several assumptions: First, it suggests that the poem (or novel) is within the reader, created in the act of reading, rather than in the text. Any literary work is thus changeable, different to a certain extent for each reader and even for a single reader from one time to the next. Probst adds:

> Teachers therefore do not lead classes carefully along to foreseen conclusions, sustained by critical authority, about literary works. Instead, they face the difficult but interesting task of acknowledging the uniqueness of each reader and each reading and crafting out of that material significant discussion and writing. (p. 380)

Secondly, transactional theory, according to Probst, considers the primary responses of the students. "Teaching guided by this theory become a matter of encouraging students to articulate responses, examine their origins in the text and in other experiences, reflect upon them and analyze them in the light of other readings - those of other students and critics". (p. 380) Thirdly, this theory calls for a classroom atmosphere which is "cooperative rather than combative". Discussion, Probst points out, should "encourage students not to win but to clarify and refine". Students are encouraged to enter into "a reciprocal, mutually defining relationship" in their discussions with other students and their teachers, as well as in their reading of texts. (p. 380) The final assumption that Probst says is evident in transactional theory is that reading reflection and discussion leads to greater knowledge of self, of text, and of others with whom the student talks. Probst (p. 381) quotes Rosenblatt (1984):

> The literary transaction in itself may become a self-liberating process, and the sharing of our responses may be an even greater means of overcoming our limitations of personality and experience.

In addition to the above assumptions, Probst (1988b) outlines some principles of instruction implicit in transactional theory. These principles are reflected in the

various teaching strategies outlined in subsequent chapters of this thesis.

Instruction (Probst, p. 381) should make clear to students that their responses, emotional and intellectual, are valid starting points for discussion and writing.

Instruction should encourage students to reflect upon their own response, preferably before hearing the response of others.

Instruction should help students see the potential for communication among their different points of view on a novel.

Instruction should open up the discussion to the topics of self, text and others.

Instruction should encourage students to feel free to change their mind seeking insight rather than victory.

Instruction should encourage students to connect the reading with other experiences.

Instruction should encourage students to look for the next step: what should they read next, about what might they write.

The way a teacher works in the classroom can affect the pupils' learning stance within it. Adherence to the above principles might change the customary passive role of the student to that of a challenging participant in the reading and writing process. Probst (1988) suggests that transactional theory presents teachers with a vision of

literature as communication. The literary work represents another consciousness "giving the reader access to insights, experiences, and perceptions" that would otherwise lie beyond his reach and thus "allowing him to reformulate his own consciousness". (p. 248) Probst (1988), referring to the work of Jauss (1982), explains that literature has a socially formative function - "it both shapes the individual so that he fits the culture and reshapes the culture in response to new visions". (p. 249) Literary works deal with imaginary worlds. If this is so, Maitre (1983) asks, how do these imaginary worlds differ from the real world which we actually experience? Does the fictional world imitate the real world? If so, how can novels, such as Alice in Wonderland, which deal with states of affairs which can never exist in the real world be explained?

Maitre seeks other criteria for evaluating works of fiction apart from the requirement that they should be "true to life". Maitre claims

> that a reciprocal relationship holds between what we call the actual world and the possible worlds of fiction that, while we use what we know of the actual world to help us understand these possible worlds, we at the same time use what we learn from fiction to adjust our picture of what is, or could be the case in the actual world. (p. 13)

Maitre maintains that in the case of fiction, the role of the imagination is to posit and explore "possible non-actual worlds (PNAWS)". If a work of art imitates the actual

world, the actual world often comes to be understood in light of the possible non-actual worlds posited by works of art. Works of art rather than imitating the world as it is

> actually imitate the world as it might or could be - but this is to give a rather attenuated or even distorted use of the term "imitate" for possible non-actual worlds do not so much represent what is, as present what could be for the first time. (p. 118)

Maitre contends that imaginative acts increase the range and clarity of emotions which can be experienced by the reader. The exploration of PNAWS helps the reader "explore states of affairs he should never have thought of and feel emotions he might never have felt (left) to his own devices". (p. 61) Similarly, Van Moren (1985) points out that fictional literature reveals to the reader "a knowing" that is more "like a living". The reader indirectly "comes to know what he cannot grasp, see or hear or feel in a direct or conceptual way". (p. 178)

Both Iser and Rosenblatt focus on the reader's activities while actually reading a text. This activity is at least as important as what the reader thinks about the book when it is finished. The reader-response critics show interest in how the reader relates an experience which he has not actually lived through with what he has actually lived through in his life. The reader-response critics conclude that, up to a point, it must be true that readers make sense of what they read partly through a comparison

between what the text is proposing to them and what they know directly from their own living.

For the reader to try to understand the actual world, he needs frequent recourse to speculation as to what might be the case in the past (historical fiction), the present (realistic fiction) or the future (fantasy and science fiction). Such speculation, Maitre (1983) points out, involves the consideration of possible states of affairs which are themselves components of possible worlds. In the case of fantastic fiction, it is full of worlds in which the physical laws of the actual world are violated. Animals use human langauge (E.B. White's Stuart Little), human beings have superhuman powers (Natalie Babbitt's Tuck Everlasting, Lynne Reid Banks The Indian in the Cupboard), physical objects have properties which no objects in the actual world has ever been known to possess (Tolkien's The Fellowship of the Ring). Nonetheless, the reader feels that he can recognize and to some extent understand such worlds.

Maitre suggests that one is a "spectator" of a state of affairs if one experiences it without contributing to its change or resolution. One is a "participant" in a state of affairs if one experiences it and does contribute to its change or resolution. Maitre talks about a form of participation, "imaginative participation", which enables a person both "to participate and also leave the state of affairs unchanged". This may involve in some sense becoming

one of the participants, identifying with them, "imaginatively living through the events in their person rather than one's own". One needs, Maitre contends, to be "an actual spectator" in order at the same time "to be an imaginative participant". (p. 46)

> The reader is aware of the fictional world as a non-actual phenomenon and thus can, by an act of double imagining, participate in that world both as himself and by identifying with the various characters. And thus he learns or can learn how it would be to participate in states of consciousness and states of affairs of which he has had no actual experience; or if he has had such an actual experience, he may see it in a new light as a result of his imaginative participation. (p. 16)

Maitre adds that the ability to become, imaginatively, another can and does take place in the actual world, but the more highly structured and less cluttered context of a fictional world enables the reader to identify with the experience of another in a more manageable way. As for the substantial genre of fiction which posits worlds which could never be actual, Maitre contends that readers will respond to such impossible worlds by selecting for attention the features which are intelligible and ignoring the unintelligible ones.

The novel is concerned with society and history, but as Iser (1974) points out, though the novel deals with social and historical norms, this does not mean that it simply reproduces contemporary values. (p. xii) The norms

of social behavior are set in a new context so that they can become the subject of discussion and be questioned individually and in groups by students rather than tacitly accepted. Unusual behavior of any kind "negates" (Iser's word) the reader's expected norms and so leads to "active participation" in the "making of the novel", with new meaning leading to new insights and the criticism of old attitudes.

Stages in the Development of Reading and Response

How does the teacher ensure that the student is actively participating in the "making of the novel"? How does he ensure that the classroom atmosphere is cooperative rather than combative? Is there a stage in a student's intellectual progress when teachers should approach the novel in a certain way which is fundamentally different from the way they treat the novel at a later stage? In short, should the novel be taught differently in Grades 11 and 12 than it is taught in Grades 7 and 8? If differently, how differently? Do the prescribed novels in this province show the scope for challenging stereotypes and broadening intelligence and imagination? Are the teaching strategies used of sufficient variety to engender interest and promote quality response? How much "telling", how much lecturing is taking place in classrooms at present? How much group

discussion? How much debating and oral work? How much written response? How much related reading is encouraged during sustained silent reading periods? Are there novels which should be added to the various prescribed lists? For example, there are now for older readers in the area of young adult fiction, texts which explore questions which even adult fiction left alone until recently. Is there a place for a novel like Aidan Chambers' Dance on my Grave which deals with the theme of homosexual love? Is there a place for a novel like Robert Cormier's The Chocolate War which deals with the theme of conformity and its implications for individuality? Are there enough Canadian and Newfoundland novels prescribed for the province's classes? A.N. Whitehead (1950) referred to the rhythm of education. His principle suggests that different subjects and modes of study should be undertaken by pupils at "fitting times" when they have "reached the proper stage of mental development". (p. 24) Students, as they read texts move through the simple stage of first apprehension, a stage of freedom, a stage of wide exploration. A.N. Whitehead calls this the "Romantic stage" (Chapter 2 of this thesis). Purves and Beach (1972) contend that this is a stage of major reading quantitatively in the lives of students.

Students move from the "Romantic stage" to what A.N. Whitehead calls a stage of "Precision" (Chapter 3 of this thesis), a stage of exactness, of noting specifics,

noting purposes of detail, noting effectiveness of sensory imagery. During this Precision stage, romance is in the background but it is not dead. It is the art of teaching in Grades 9, 10 and 11 to foster the curiosity of wide-reading amidst definite application of appointed tasks. The real point is to discover in practice the exact balance between freedom and discipline which will give the greatest role of progress over the things to be known.

Finally, Whitehead contends, the student reaches the stage of "Generalization" (Chapter Four of this thesis) where he now possesses the power to synthesize all elements into a unified pattern. By the Generalization stage things about the craft of the novel are better known, aptitudes have been acquired, general literary terms are clearly apprehended. The pupil now is able to use his new strategies acquired during the Precision stage. A.N. Whitehead (1950) suggests the pupil "relapses into the discursive adventure of the Romantic stage, with the advantage that his mind is now a disciplined regiment instead of a rabble". (p. 57)

In short, students should be seen progressing from novels like Charlotte's Web, Bridge to Terabithia (Romantic stage) to novels like The Pearl, To Kill a Mockingbird, The Woodlanders (Precision stage) to more complex and sophisticated novels like Wuthering Heights, Lord of the

Flies, The Fellowship of the Ring in Grade 12 and beyond (Generalization stage).

Britton (1968), in an address presented at the Anglo American Conference at Dartmouth College (1966), makes a similar point about "fitting times" and stages of reading readiness.

> We must expect and encourage reading to go on for various purposes at various levels and not concern ourselves solely with performance at maximum effort. Reading for enjoyment will certainly be an apt description of the lower levels of effort but is probably misleading when applied to the most demanding kind of reading. Satisfaction, however, ... must be there in the end, and no public examination or other external incentive can take its place. (p. 7)

Thomson (1987) discusses the need for a developmental model of reading; a reading program needs to have some "logic of sequence" or at least "coherence" in terms of helping students to progress from the stage they are at to the next attainable stage, if such stages, points, or levels can be established. (pp. 360-361)

Early (1960) describes the movement from "immature" response to "mature" and "developed" response as a progress from a stage of "unconscious enjoyment" in which "the reader knows what he likes but doesn't know why", through a stage of "self-conscious appreciation" in which "the reader gradually moves away from a simple interest in what happened" to an interest in the psychological conflict

and motives of characters. This is a movement, Early contends, basically to a stage of "conscious delight" (Whitehead's Generalization stage) in which the reader's deepest pleasure is aesthetic. (pp. 161-167) By the Generalization stage, more psychological exploration, more reflection upon the ideas or emotions behind a character's behavior takes precedence. The novels, by Grade 12, should have moved from those which comfort and conform to those which challenge and disturb. Britton (1968) suggests that the teacher's aim should be to refine and develop responses students are already making.

> Progress lies in perceiving gradually more complex patterns of events, in picking up clues more widely separated and more diverse in character, and in finding satisfaction in patterns of events less directly related to their expectations and, more particularly, their desires. At the same time, it lies in also perceiving the form of the varying relationships between elements in the story and reality, as increasingly they come to know that commodity. (pp. 4-5)

D.W. Harding (1968) adds support to Early and Britton by suggesting that once readers have passed the elementary stage of becoming interested in a book and understanding it on at least a rudimentary level, they take up the role of the onlooker and can be described as serious readers "empathizing" with the experience of other people; "evaluating" characters, "sympathising", "condemning",

"pitying", "respecting", "questioning", "accepting" or "rejecting" the values of the author. (pp. 7-15)

Early, Britton and Hardy seem to suggest that the development of a mature response to literature involves a progressive movement from close emotional involvement to more distanced reflective detachment, and from an interest in self to an interest in other people and the human condition.

An examination of children's responses to fiction in England (Protherough, 1983) suggests that there are five major ways in which they see the process of reading fiction. These five can be arranged on a scale of increasing distance between text and reader. Mode 1: The reader identifies with some of the characters and imaginatively becomes one of them, and loses self in that character's personality and situation. Mode 2: The reader is in the book with the character, but does not identify with any one of them. Mode 3: The reader visualizes the book in terms of his own world, and he imagines how he would feel and act if he were people in the story. Mode 4: The reader is firmly outside the situation, but emotionally involved in what happens and wishing to be able to influence the outcome. Mode 5: The reader reads from a stance that is likely to inhibit emotional involvement with the story. Critical reading seems to be a form of behavior learned in school. (See Protherough, 1983, pp. 21-25)

As well, Jackson (1983, p. 173) reports the results of case studies of students' encounters with fiction from ages 10 to 18. He identifies four linked but different phases of growth which represent general tendencies or possible patterns of development, and draws implications for the teaching of literature. Jackson's first and second phases (ages 10-14) correspond roughly with what this writer will call the Romantic stage. Students begin by using personal anecdote "to home in" the disturbing newness of a fresh reading experience in the classroom. Later they are encouraged to move away from an exclusively egocentric perspective to a position where they are able to view situations from different points of view. Jackson's third phase (ages 14 to 16) is similar in some ways to the Precision stage this writer will discuss fully in Chapter 3. This phase introduces a more careful consideration of language choice. Through small group talk, students build up patterns of meaning together. Jackson's phase four (ages 17 to 18) involves a process of "thinking aloud in public" in a rather detailed manner about texts read.

Hirsch (1968) conceives the school literature program as providing for "a gradual development of understanding and appreciation" (p. 687) in which the student, among other things experiences literature, develops taste, develops knowledge, develops skills of literary criticism and develops appreciation. In achieving these

objectives, the student goes quite a way towards receiving critically, not only literature, but all forms of communication with which he is bombarded in this age of mass media.

However, reading is such an idiosyncratic business that to generalize a pattern or series of stages of growth is risky. Every reading by every reader is unique. A.N. Whitehead (1950) warns that his stages are not so distinct as he suggests. What Whitehead and this writer are really stressing is the distinction of emphasis, of pervasive quality. Stages of "romance", "precision", "generalization" are all present through junior and senior high school, throughout life; but there is an alteration of dominance and it is this alteration which constitutes the cycle. The individual students will move through the stages at their own pace and with their own unique combination of features. Any age or grade stipulation must be interpreted in this light. Hence the stages and age-grade groups outlined in this thesis are partly a pedagogical convenience. Though they do, hypothetically, describe a fixed sequence of events, an individual's growth will be uneven and often erratic. The stages and their features are meant to help teachers recognize significant growth points and interests and plan strategies compatible with the general needs of <u>most</u> of the students at that age and phase.

This writer, as part of this research, worked with several students in several classes Grades 4 to 12. Students were encouraged to read texts and respond orally and/or in writing both individually and as members of small groups. The aim was to provide a rich variety of experience, a wide range of ways in which students could exercise their rights and responsibilities in making texts mean. The samples of student responses which are included here in Appendix D are meant to demonstrate the results possible when students are provided the opportunity to articulate a response to appropriate texts at the appropriate time.

Other writers, Barthes (1974), Gutteridge (1983), Thomson (1987), have looked at the developmental models or phases of reading comprehension and the associated behaviors of each stage. Protherough (1987) referring to his own work (1983a) illustrates how students throughout the school years project themselves into a character whose feelings and adventures they share. Students are discovering as they read more widely how to transform themselves into readers, how to become individuals who have certain kinds of experience from a text. Protherough adds that students learn

> how to enter a situation close to the characters, how to establish links between their own lives and the people and events of the story, how to become a more distanced watcher of what is

> described. And we suspect that these different kinds of reader behavior are incremental; that children extend their repertoire and are therefore progressively able to enjoy a wider variety of texts which make different demands on them. (p. 80)

Gutteridge (1983) looks at the development of reading (p. 17) in five phases: Emergent Literacy - Pre School; Acquisition - grades K-3; Consolidation - grades 4-6; Expansion - grades 7-10; Continued Expansion or Specialization - grades 11-13.

Ryan (1964) suggests appreciation for the best in fiction evolves most surely from a carefully planned developmental program, a program in which students are brought face to face with fictional works meaningful to them at the moment. Teachers expect students to stretch in order to gain the fullest appreciation for any text prescribed; however, if the author's concepts and language are so far beyond their capabilities that they cannot respond actively as they read, the whole purpose is frustrated. Storr (1969) suggests:

> There has to be a lock within us which the key of the book can fit, and if it does not fit, the book is meaningless for us. (p. 98)

Goodman (1984) points out that comprehension results from reader-text transaction; what the reader knows, who the reader is, what values guide the reader, what purposes or

interests the reader has will play vital roles in the reading process. (p. 111)

Thomson (1987) argues that much of the trouble with the teaching of literature in school seems quite clearly to be that the perceived sequence of literary response is ignored. Too often teachers require responses at a higher stage (Generalization) from students who have not experienced the satisfaction offered by the earlier stages (Romantic). As students move through the grades, teachers need to extend their reading repertoires by introducing them to more demanding and stimulating books. By looking at the various stages and the reader response expected at each level, it is the intention of this study to demonstrate that experiencing the text always comes before any type of formal analysis. Living with the text, browsing with it, carrying it into their own world of feeling and thinking and having the time and space to allow the text to make unpredictable demands on them, the readers, is what must come first. Too often the young reader is cut off from these early, open encounters with texts by a classroom emphasis on texts as cultural artifacts, by an emphasis on parrot talk and critic talk.

The approach in the following chapters is simply to place the individual student's experience of the text, rather than the teacher's experience of the text, at the centre of the classroom study of literature, and to suggest

that the end purpose of teaching always must be to enable each student to take profit from his encounter with whatever text is presented.

It is important for teachers to heed Margaret Meek's (1982) daunting admonition.

> Whatever comes out, let nothing we do stand between reader and author, for we are parasitic middlemen when all is said and done. (p. 291)

Corcoran (1987) suggests there are specific things to be done in the classroom, specific questions teachers should ask if they are to pursue "the new pedagogy" to which Meek (1982) refers:

> The essential feature of what I call new pedagogy is that, as it proceeds, both teacher and pupils come to know what they are reading in ways they may help each other to define. There is no one-way transmission of traditional literary wisdom from the older to the younger. Nor is there a false assumption that the younger reader is as experienced as the older one. The pupil meets "new text", the teacher rereads "known text". Their responses extend each other's seeing. The teacher needs a reflexive awareness of the younger reader's stage of development and of her own. (Meek in Corcoran, 1987, p. 53)

Probst (1988) explains that the "epistemology at the base of transactional theory returns the responsibility for learning to the student". (p. 381) Knowledge of literature is not something found, not something transmitted from teacher to student. Rather, knowledge is to be created by the individual through exchanges with texts and other

readers. All readers are capable of certain mental processes and responses; but, on the other hand, their exercise has, in many cases, to be cultivated and encouraged. The strategies outlined in the following chapters are meant to help with that cultivation and encouragement. Most of these strategies for novel study have been classroom tested in the sense that the kinds of questions and individual and group activities suggested have been reasonably tried out by some number of actual students, as the samples of students' writing will attest. Obviously each teacher must make the particular adaptation which his or her situation demands. The suggestions are basically guides and strategies; they are not lesson plans. As the students move through the various stages outlined, they will obtain pleasure from the way in which a novel is constructed - the roundness of its characters, the development of the plot, the interplay of imagery, the way in which it holds together as a pleasing whole, the perception of its organic unity. Such aesthetic emotions are experienced over and above the emotion which students may feel in relation to the subject matter of the text.

Allan (1980), in his book on English teaching since the Dartmouth Conference (1966), noted Frank Whitehead's observation that a shift in theory had taken place since the mid-sixties: "The shift has constituted an erosion of belief in the power of literature as such, in the

value of exposing oneself to the impact of the poem or story or novel for its own sake and a concurrent downgrading of the discipline of submitting oneself to the ordering of experience embodied in the actual words of the writer." (p. 7) Gambell (1986) suggests the shift is still underway though there is the danger, as in any educational change, in dismissing outright old theory for the sake of new. "Literature," Gambell concludes, "must still be able to be identified with powerful language, and not all responses to a work of literature are equally valid or worthwhile." (p. 142) Allen (1980) points out that "balance" is the key.

> It is not, however, our main purpose in English to be "anti" anything. It is to be for the good things in life, and in literature, for the good things in our children. (p. 131)

Rosenblatt (1968) posits that the young readers' personal involvement in a work will generate greater sensitivity to its imagery, style and structure; this, in turn, will enhance his understanding of its human implications.

> A reciprocal process emerges in which human growth in human understanding and literary sophistication sustain and nourish one another. Both kinds of growth are essential if the student is to develop the insight and the skill needed for participation in increasingly complex and significant literary works.

Benton and Fox (1985) suggest that teachers ask themselves certain questions before planning any strategy for their students. This writer has used these questions as

criteria for establishing the various strategies proposed in this thesis:

> Will this activity enable the reader to look back on the text and to develop the meanings he has already made?
>
> Does what I plan to do bring the reader and text closer together or does it come between them?
>
> Will my pupils have the chance to become lost in the narrative by the way we read the story?
>
> Will it be possible for them to enjoy, say the humour, ... or to be moved by the sense of loss in that story?
>
> Will there be the means for them to set their own experiences alongside the text?
>
> Might they find clarification or confirmation of ideas they have come across before in books or in real life?
>
> Will they meet new ideas and be enabled to assess, or perhaps assimilate, these ideas?
>
> If they dislike a novel, can they say so? (p. 108)

There can be no single formula for teaching a novel. The best approach will be dictated by the uniqueness of the text itself, and the distinctive character of each group of young readers and of each teacher. Sometimes, in fact, no strategy will be needed at all. Just read the text aloud or allow students a private time for sustained silent reading allowing students and the books to find their own way together.

To help students inside a text, Pre-Reading activities are sometimes suggested as preliminary work which prepares the way for the text. In Process activities, like journal writing in Chapter 3, are outlined to encourage the habit of anticipating what is going to happen next, of wondering how things will end, of setting one's own experience alongside those offered by the text. Post Reading activities will make room for individual response, both oral and written, as well as collaborative group work intended to enhance appreciation. Benton and Fox (1985) remind teachers that it is important that during and after a text is read they need to "provide sufficient space for the individual to discover, confirm and perhaps relish his own unique response to it before the ideas of others (his fellow pupils, his teachers, other writers) are considered". (p. 109)

Clearly any single strategy can be overworked. Some techniques are more appropriate for particular texts than others and individual teachers may feel some are more suitable for different age groups than others. This writer offers the strategies to beginning teachers and experienced teachers as well, who find that inspiration in the boom and rush of planning is proving elusive. There is an attempt here to demonstrate some things which teachers can do to encourage the development of processes of active reading for those students who do not yet see themselves as habitual

readers and, as well, it offers ways to help the already committed readers to enjoy their journeys through the novels they read. The emphasis then is on the reader and the text and their interaction. The starting point has been Rosenblatt's distinction between "text and poem" (novel). The novelist constructs the text on the page; the reader creates the novel within the parameters provided by the text.

CHAPTER TWO

ROMANTIC STAGE - NOVEL STUDY, GRADES 4-8

> Books are to be called'd for, and supplied, on the assumption that the process of reading is not a half-sleep, but, in highest sense, an exercise, a gymnast's struggle; that the reader is to do something for himself, must be on the alert, must himself or herself construct indeed the poem (or novel) - the text furnishing the hints, the clues, the start or frame-work. Not the book needs so much to be the complete thing, but the reader of the book does. That were to make a nation of supple and athletic minds, well-train'd, intuitive, used to depend on themselves, and not on a few coteries of writers.
>
> - Walt Whitman

Stages of Intellectual Progress

The primary task in the following chapters will be to illuminate the reader's evocation of the literary work. The above quote from Whitman demonstrates that his vision of great literature for a truly democratic society requires a vision, too, of the reader. What follows is an analysis of the teacher's role and the reader's role in that meeting of personalities and societies across time and space made possible by the author's text. This Chapter will focus on the exchange or transaction occurring between the young readers and the literary texts as students experience novels during this stage of first apprehension. The minds of students fit the world of the text and shape it, Dillard

(1982) says, "as a river fits and shapes its own banks". (p. 15) Transactional theory proposes that the relationship between reader and text is much like that between the river and its banks, each working its effects upon the other, each contributing to the shape the literary text ultimately takes in the reader's mind. This Chapter encourages teachers to apply transactional theory to novel study, Grades 4 to 8. That means placing much emphasis on the role of the reader, giving the student readers time to read, giving them confidence to respond, inviting them to reflect upon the backgrounds, feelings and emotions they bring to a particular novel.

Transactional theory encourages readers to take an aesthetic stance to literary texts; the readers focus primarily upon the experience lived through during the reading - the feelings evoked, the associations and memories aroused, the stream of images that pass through their minds during the act of reading. The task of novel teaching during the Romantic stage is to acknowledge the uniqueness of each reader and each reading and to craft out of that material significant activities of discussion and writing to enrich the students' response. Students during the Romantic stage are encouraged to read extensively, encouraged to articulate their responses in a variety of ways. Transactional theory also suggests that the novels students read may lead to a sharpened understanding of themselves and

their society. The classroom practices outlined here for the Romantic stage demonstrates that novel study is not a time for teacher talk. It is a time for sustained silent reading by students, and afterwards, a time for student talk where they share their own insights and seek the insights of others. Knowledge of novels at this stage is not something to be found, not something the teacher can give to the student - rather, it is to be created by the individual student through exchanges with a multiplicity of texts and other readers.

A.N. Whitehead (1950) in his book, Aims of Education, referred to the Rhythm of Education. His principle was merely this - "that different subjects and modes of study should be undertaken by pupils at fitting times when they have reached the proper stage of mental development". (p. 24) He ponders the rhythm and character of this mental growth and he analyses progress into three stages:

> 1. The stage of Romance is the stage of first apprehension. The subject matter has the vividness of novelty; it holds within itself unexplored connexions with possibilities half-disclosed by glimpses and half-concealed by the wealth of material. In this stage, knowledge is not dominated by systematic procedure. Such system as there must be is created piecemeal ad hoc.
>
> 2. The stage of Precision also represents an addition to knowledge. In this stage, width of relationship is subordinated to exactness of

> formulation. It is the stage of grammar, the grammar of language and the grammar of science. It proceeds by forcing on students' acceptance a given way of analysing the facts, bit by bit. New facts are added but they are the facts which fit into the analysis.
>
> It is evident that a stage of precision is barren without a previous stage of romance: unless there are facts which have already been vaguely apprehended in their broad generality, the previous analysis is an analysis of nothing. It is simply a series of meaningless statements about bare facts, produced artificially and without any further relevance.
>
> 3. The final stage of generalization is Hegel's synthesis. It is a return to romanticism with added advantage of classified ideas and relevant technique. It is the fruition which has been the goal of the precise training. It is the final success. (pp. 28-30)

Whitehead used the above stages as a framework to discuss all intellectual progress in all subjects. Is it possible to apply these stages to the teaching of the novel, Grades 4-12? If so, where does the Romantic stage end and the Precision stage begin, or does any stage really ever end? Whitehead suggests we should banish the idea of mythical, far-off end of education. The pupils must be continually enjoying some fruition and starting afresh - if the teacher is stimulating in exact proportion to his success in satisfying the rhythmic cravings of his pupils.

During the Romantic stage in the area of literature, stories crowd into the student's life, stir his feelings, excite his appreciation and incite his impulse to

kindred activities. He begins to see the relationships of sounds, the artistry of words. He begins to enjoy the adventure, the suspense of the story. The essence of the Romantic stage is browsing and the encouragement of vivid freshness. The student becomes acquainted with different stories illustrating the lives of other people and of other civilizations. Thomson (1987) divides this Romantic stage into basically two stages: "The stage of unreflective interest in action" (p. 178), where the student reads and enjoys books with cut and dried plots, and characters tailored to fit them. The student's interest in characters goes no further than concern for the success or failure of the actions they are engaged in. Thomson's second stage is that of "empathising" (p. 187), when readers become more interested in characters and more sensitive to their feelings and thus begin to consider their motivations. The hero figures of such readers are characters whose lives are adventurous and romantic.

Protherough (1983) presents stages in children's development of evaluation of literature drawn from a study in Hull, England. Protherough outlines characteristics of students age 11 to 13 (Romantic stage). Evaluative statements of personal response at this age level seem to move through the following phases of maturing.

> (a) Unqualified assertion, as of a self-evident truth. "It was good," or "It was boring."

> (b) Naming of preferred quality or type of story. "I liked it because it was funny."
>
> (c) Describing the theme or the plot. "I enjoyed it because it was about sports."
>
> (d) Specifying a particular effect on a reader. "I liked the story because it made me tense and excited."
>
> (e) Personal reaction to the "rightness" of the story. There is increasing concern with links between the story and personal experience. "I like the way it stopped at the end, because it made you think what would happen next." (pp. 40-41)

The Romantic stage introduces, initiates the students into the "free-reading" world of the novel, the age in which they "catch the spirit" so to speak. Only later will the student experience the restraints necessary in the stage of Precision, the stage in which there is a gradual, increasing concentration towards precise knowledge about plot, character, setting, and style. Britton (1966), speaking to the Anglo-American Seminar on the Teaching of English at Dartmouth College, cautions about introducing such matters as form, conventions, devices too early. Children under the age of eleven or so who have not yet passed through what Piaget has called the stage of 'concrete operations' will respond to literature in "a lively, discriminating and complex manner, but it will be no help to them to attempt to formulate those responses. There is

ample scope for talk, of course, and value in it; but it will be talk about the people and events of literature and not about forms, conventions, devices, techniques." (pp. 5-6)

This Chapter will attempt to look at novel study Grades 4-8, its philosophy and objectives, the strategies for generating student interest, the lists of novels available and their relevance to the entire literature program. The Department of Education has introduced Nelson Canada Networks Series as an integrated reading and language arts program Grades 4-6. In addition, the Department of Education has prepared a curriculum guide entitled English: The Intermediate School Grades 7-8-9. This chapter, then, will summarize recommendations for novel study outlined in both Networks and English: The Intermediate School Grades 7-8-9. It will also survey the thoughts of educators who have looked at novel study in those elementary and junior high grades. It is the intention of the writer to show that students in Grades 4-8 should study the novel "extensively" through A.N. Whitehead's Romantic stage moving through an experience to be "caught" not "taught".

Subsequent chapters will focus on Grades 9, 10, and 11 as the stage of Precision in which teachers and students look at the craft of the novel in more detail. Grade 12 and post-secondary will be the stage of Generalization. The student by graduation year is, in the

words of A.N. Whitehead, "not mentally bending over his desk" but "standing up and looking around". In Grades 9, 10, 11 the student will look at novels "intensively". By graduation students will probably have forgotten some of the particular details about novels like The Pearl, The Pigman or The Old Man and the Sea but they will likely remember by an unconscious common sense how to apply principles to new novels.

The concrete details and precise information of the Precision stage are not an end in themselves. Whitehead (1950) reminds us:

> Your learning is useless to you till you have lost your textbooks, burnt your lecture notes and forgotten the minutiae which you learnt by heart for the examination. (p. 42)

The function of Grade 12 and university should be to enable the student to shed details in favour of principles and mental habits - mental cultivation. By Grade 12 and the stage of Generalization the student is free to learn. To quote Whitehead (1950) again:

> Learning is often spoken of as if we are watching the open pages of all the books which we have ever read and then, when occasion arises, we select the right page to read aloud to the universe. (pp. 42-43)

In short, the stage of Romance is a stage of freedom, a stage in literature study wherein a student gets "hooked on books". The stage of Precision is the stage of

discipline, the stage when details and the acquirement of ordered fact is vital. The stage of Generalization gives the student freedom again to use the acquired details and all new information to direct his own learning.

Elementary School, Grades 4-6

There can be no mental development without interest, and the natural mode by which living organisms are excited toward suitable self-development is enjoyment. Enjoyment should be a major part of novel study Grades 4-6. These are the years when students are engaged in the process of discovery, the process of becoming used to curious thoughts, the process of shaping questions. These years are dominated by wonder and exploratory play. They are years of learning and growing. Land (1973) makes the point that such is nature's irresistable imperative: Grow or die:

> In specific terms we can transdetermine and enhance life and living in many ways. --- For parents and teachers providing the freedom for safe, exploratory play with the environment and incrementally granting responsibility to the growing child; providing a belief in dignity, respect and self-affirmation by being willing not only to educate but to learn from and mutualize with other children and allow the expression of their growth through affecting their environment. (p. 10)

Undoubtedly this stage of schooling requires help and even discipline. The environment must be carefully

selected. The environment is really an imposition from without, but in a deeper sense it answers to the call of life within the child. In the teacher's consciousness the child has been "assigned" reading activities. In the child's consciousness he has been given free access to read whatever he chooses.

The Teacher's Resource Book C which accompanies the Grade 6 Networks program speaks specifically to novel study. The reading and study of novels it suggests are an integral part of a well-balanced language arts program. They provide children with opportunities to:

> enjoy sustained extended reading experiences;
>
> develop a deep appreciation and understanding of self, others, and the world around them;
>
> develop personal tastes and a love of reading. (p. 398)

The six novels suggested by Networks (see Appendix A), two for each of Grades 4, 5, 6 present a variety of subjects - adventure, humour, mystery, fantasy and realism. These novels are used to "complement" specific themes and variations found in the Network anthologies for each grade. For example, one of the novels, Kidnapped in the Yukon by Lucy Berton Woodward, provides an opportunity for sustained reading experience of adventure. This novel is linked to one of the themes students study entitled "Against All Odds".

Silent reading time forms the basis for any student program involving the novel. Teachers at the elementary level are encouraged to supervise the group's silent reading providing individual help and encouragement only when required and without disturbing the class as a whole. Thus students are taught self-help strategies such as how to use phonic and contextual clues and how to consult reference material such as dictionaries.

The teacher at this stage asks questions, arranges groups composed of students with similar reading abilities or groups made up of children with similar interests but with differing reading abilities, to promote interaction among students with higher or lower levels of proficiency.

The teacher of this age group arranges individual reading conferences so she can meet with students on a one-to-one basis. Such conferences are looked upon as a friendly time to be shared with the student. The Teacher's Resource Book C suggests this can be the most productive and mutually rewarding part of the reading program because it:

> develops positive attitudes towards reading;
>
> identifies student needs in reading skills and in other language areas;
>
> provides help and instruction;
>
> creates future plans;
>
> develops a better relationship between students and teacher. (p. 400)

In preparing for a conference it is suggested that the student select a paragraph or two from the novel for reading aloud. It is the teacher's ability to ask good questions that ultimately will determine the success of the conference.

The novels "studied" are part of the whole-language-experience approach used in Grades 4 to 6. During work and sharing periods other skills such as listening, speaking, silent and oral reading, composing (oral and written), viewing material, as well as skills involving visual presentations, role playing and preparing displays are suggested. Handwriting, spelling and punctuation are also included.

The questions and projects provided by the teacher in this Romantic stage are meant to help students create a context for what they are about to read or to help them appreciate, understand and enjoy what they have read. In evaluating the program throughout the study of a novel, the teacher is urged by Teacher's Resource Book C, to consider the following questions:

> Are the students reading more? Do they sustain their reading for longer periods of time?
>
> Are they reading with greater motivation and enjoyment?
>
> Are their reading interests widening?

> Are they reading more independently and with increased comprehension skill? (p. 402)

To benefit as much as possible from novel reading during Whitehead's Romantic stage, students need to be "free" to read without continual comprehension checks and tests, without constant assignments - however interesting or useful they may be - and without other equally disturbing interruptions. Britton (1966) suggests that teachers at this level should be tolerant of the child's "unsophisticated" response to a story. The aim should be to refine and develop responses these children are already making to fairy stories, folk songs, pop songs, television serials, their own game shows and so on.

> Clearly a naive writer and a naive reader may share a satisfaction in circumstances which would only infuriate or at least disappoint the more sophisticated reader. Is this naive response different in kind from that we desire for literature, or merely different in intensity of feeling or complexity or comprehensiveness or verisimilitude? In other words, are such responses (and children must make many of them) the bad currency we seek to drive out, or are they the tender shoots that must be fostered if there is to be a flower at all? (pp. 3-4)

Teaching guided by Transactional theory becomes a matter of encouraging students to articulate responses, examine their origins in the text and in other experiences and analyze them in light of other readings. During the Romantic stage, the student's reactions will inevitably be in terms of his

own temperament and background. Undoubtedly these may often lead him to do injustice to the text. Nevertheless, Rosenblatt (1968) contends, the student's primary experience of the work will have had meaning for him in these personal terms and no others. "No matter how imperfect or mistaken, this will constitute the present meaning of the work for him, rather than anything he docilely reports about it." (p. 51) Only on the basis of such direct emotional elements, "immature though they may sometimes be, can he be helped to build any sounder understanding of the work. The nature of the student's rudimentary response is, perforce, part of our teaching materials." (p. 51)

An interesting component of the Networks program Grades 4-6 which supports this free reading and individual response is its provision for "related reading". The present anthologies provided for each grade are arranged thematically, offering the students various prose and poetry selections. An annotated bibliography is provided to reinforce the children's experience with these selections. It is suggested that this bibliography be brought to the attention of the school librarian so that these "related readings" will be available for the teacher's use or for independent reading by the children. For example, one theme studied in Grade 6 is "Communication - High Performance". This theme invites children to build a deeper understanding of performers and performance and to see that the essence of

performance is communication. For the related reading components, either teachers are encouraged to read to the class or students are encouraged to read independently Noel Streatfield's Ballet Shoes for Anna. Among other books listed is William R. Beckle's Anna Pavlova, the life story of that great Russian ballerina. Such related reading provides the student with the opportunity to explore "the possibilities available" and thereby get a glimpse of the "wealth of material" to which Whitehead referred. Similarly in Grade 6, there is a unit "Against All Odds" where there is a focus on adventure stories in which ordinary people beat tremendous odds and in so doing discover greatness in themselves. This offers many opportunities for "related reading". Scott O'Dell's Island of the Blue Dolphins and James Ramsay Ullman's Banner in the Sky are suggested by the Resource Book but there are, of course, many others like Wys's The Swiss Family Robinson, Stevenson's Treasure Island and Farley Mowat's Lost in the Barrens.

In the Grade 4 Networks texts there is a unit on "Animal Chit-Chat" which presents talking animal stories. There is strong emphasis on dialogue which is presented in both cartoon and prose form. Children are encouraged to discuss what they know about talking animals that they have seen in films, on television or in cartoons. Teachers' Resource Book A (p. 226) suggests related readings like Lesley Young's Introducing Camembert, an exciting story book

in which the reader meets the enviable mouse Camembert and his friends. There are numerous other stories in this literary mode to capture students' interest and imagination. Teachers at this Romantic stage have to know the world of children's literature well and they must ensure that class and school libraries are well stocked. Obvious related reading for the Animal Chit-Chat would be three stories by E.B. White - Charlotte's Web, Stuart Little and The Trumpeter Swan. The study of such novels in elementary school is the study of language, the study of effective word choice, the study of sentences, images, metaphors, symbols, and illustrations.

E.B. White's Stuart Little is the story of a two-inch high mouse in the family of the Frederick C. Little's. Stuart is helpful around the house (he retrieves his mother's ring from the drain pipes). In spite of his small size Stuart does a great deal of travelling. He rides a Fifth Avenue bus; he teaches school for a day. His great adventure is when he sets out in a small matchbox car to see his dearest friend, Margelo, a beautiful little bird who had stayed with them before she left to travel North. At the end Stuart is still involved in the search. Children old and young will enjoy his adventures and indomitable spirit. Garth Williams, the illustrator, has presented eighty-seven illustrations which capture the funny (Stuart is once

accidentally rolled up in the window-shade) and tender turns of the novel.

As entertainment, such novels invite voluntary entry for a limited time into experience that would otherwise be unknown. The experience is orderly and invites active participation in a world away from first-hand experience. This, then, is the excitement and adventure of the Romantic stage.

Both the illustrations by Garth Williams and the text by E.B. White make Charlotte's Web a classic. It is more than the story of a little girl, Fern, who loved a little pig named Wilbur. It is the story of a spider named Charlotte and how her ingenuity and friendship save Wilbur's life. The description of the self-centred rat, Templeton, shows the reader as much about himself; Charlotte's death is moving enough to make students cry. The book is fantasy from a magical land where animals talk and behave like humans. Such fantasy does more than just entertain. Charlotte's Web and other books like Antoine de Saint Exupery's The Little Prince are vehicles for explaining aspects of our existence. The little prince from a distant planet visits Exupery on earth when the author's plane was grounded with engine trouble in the desert. The little prince criticizes the inflexibility of adults and our reliance on things practical and material, on "matters of consequence". For students in Grades 5-6, or even for

students in Grade 12 who might read it years later, the novel explains that what is essential in life - things like love and friendship - are invisible to the eye. They learn that to see and understand such things we have to begin to look with the heart. They learn, as well, that mankind comes to love those things and those people in which it has invested some time and care. Charlotte's Web also speaks of such friendship and love. Fortunately, children like Fern are able to recognize what is truly important: Grown-ups always seem too busy, too inflexible. Such enjoyment, such experiences is the fare of the Romantic stage.

During November, when schools conduct assemblies on the themes of "Remembrance", "War" and "Peace", a book like Sadako and the Thousand Paper Cranes by Eleanor Coerr would most likely engender student expression and response. Sadako Sasaki was only twelve years old when she died. She was two when an atom bomb was dropped on the city of Hiroshima, Japan, where she lived with her family. Ten years later she had leukemia as a result of radiation from the bomb. Today Sadako is a heroine to the children of Japan, who visit her memorial in the Hiroshima Peace Park to leave the paper cranes they make in her honor. In such a case, Britton (1966) suggests, "there are certainly situations in the classroom (or at assemblies) where receptive listening and a following silence are more

eloquent testimony of satisfaction than any comment could be." (p. 5)

Around Christmas time a book like The Polar Express, written and illustrated by Chris Van Allsburg, could be encouraged as "related reading". It captures the enchantment and wonderment of Christmas. The boy's imaginary journey to the North Pole is captivating in detail. He is given a bell from the reindeer harness which he loses on the journey back. But Christmas morning he finds the bell under the tree. The parents can't hear it right but all the children can.

> At one time most of my friends could hear the bell, but as years passed, it fell silent for all of them. Even Sarah found one Christmas that she could no longer hear its sweet sound. Though I've grown old, the bell still rings for me as it does for all who truly believe. (p. 29)

Children from seven to ninety-seven must read such literature because it keeps them young, creative, more believing in the possibilities of magic. George Bernard Shaw said, "Some men see things as they are and say why? I dream things that never were and say why not?"

Children in this Romantic stage should be exposed to all kinds of stories. They find mythology, folk-tales and legends fascinating. The Mountain Goats of Temlaham illustrated by Elizabeth Cleaver is a good example. This legend shows both child and adult the sin of wastefulness

and greed. When the hunters slaughtered the goats for sport, the other mountain goats take revenge on the hunters. The only survivor is young Raven Feather who had been kind to a small mountain kid. The richly colorful pictures of totems and majestic mountain scenery add a measure of excitement to the legend and excitement to the lives of young readers. There is much wisdom from which children can benefit in such legends. These literary works introduced during the Romantic stage provide not only reading pleasure and enjoyment but also self-understanding and the basis for personal values. Max Van Moren (1985), in an article "Phenomenology of the Novel or How Do Novels Teach?", reminds us that once students have lost the "innocence of orality", once they have learned how to read and write, it is almost impossible not to actively participate in the romantic enchantment of some text.

> Just as the sandy beach invites play, so a text everywhere invites us to read.... Books ask to be read.... No matter how trivial, they conjure up images of worlds for us.... The novel enchants us - reading is magical, engrossing, incantative. The novel stakes a claim and in that moment it may teach us, transforming us in a special way. What is revealed in the experience of fictional literature is not fact or incidence, news or controversy, but the reality of possibility: the reality of imaginable human experience. (p. 177)

Transactional theory returns the responsibility for learning to the student. Knowledge - especially knowledge of

literature - is not something to be found, not something the teacher can give to the student - rather it is to be created by the individual through exchanges with texts and other readers.

Intermediate School, Grades 7 and 8

Rosenblatt (1968) posits that the public as a whole (junior high school students included) is composed of various groups whose cry to writers, in the words of de Maupassant, is:

> comfort me.
> amuse me.
> make me dream.
> make me laugh.
> make me weep.
> make me think. (p. 36)

How do teachers ensure that the literary "saturation" begun in elementary school is continued in Junior High? How do teachers guarantee that the exhilaration and enthusiasm for reading stimulated in Grades 4 to 6 is continued in Grades 7 and 8?

Consider the following scenario of a boy in junior high as an illustration of how the extensive reading of the Romantic stage can stir or excite one's appreciation and in short get a student in Fader and McNeil's phrase (1966) "Hooked on Books". The scenario is based on a conversation this writer had with a Grade 7 boy about his novel readings

during Sustained Silent Reading periods and his responses to the seven novels he had read for his teacher:

It was 2:00 p.m. Friday, Day 5 Period 7 and Peter rushed from science class to Miss Rowe's English class. He liked his Grade 7 teacher this year. His "favourite subject was science"; he loved collecting the various samples and making the apparatus with his dad to measure atmospheric pressure. But this year he enjoyed English class as well. "Miss Rowe has given us interesting things to write. She has read us funny poems and even played some songs in class. She told the class in September that she would expect us to read twenty novels throughout the year. That seemed like a lot of books at the time, but now in November, I have already read seven and I especially enjoy Day 5 Period 7, which Miss Rowe calls a Sustained Silent Reading period." Peter enjoyed this quiet time; he enjoyed relaxing with the book; he enjoyed it when Miss Rowe read them interesting excerpts. In fact, it was Miss Rowe who got Peter "caught" onto Bridge to Terabithia by Katherine Paterson. She had read the pages from chapter eleven to the class when they were studying poems about losing friends.

> "They found the Burke girl this morning down in the creek."
> "No," he said, finding his voice. "Leslie wouldn't drown. She could swim real good."
> "That old rope you kids have been swinging on broke." His father went quietly and relentlessly on. "They think she musta hit her head on something when she fell."
> "No." He shook his head. "No." (Bridge to Terabithia, p. 103)

Peter had borrowed the book from the class-set shelves that day and started to read it when he got home. He enjoyed the story of Jess and Leslie. Like Jess, Peter liked to draw; he liked to run as well. He and his friend Shannon had an imaginary kingdom like Terabithia where they shared ideas and secrets. He pitied Jess who seemed so poor and he felt bad that Jess and his dad were not that close. Peter had tried to finish the book during the night but the math and the religion questions had taken longer than he thought.

So now he rushed toward Miss Rowe's class. He was ready to begin chapter eleven. He read the familiar words he had heard in class the week before.

> "Leslie - dead - girl friend - rope - broke - fell - you - you - you. (p. 104)

Silently Peter moved from page to page reading about the death of Leslie in the freak accident while swinging over a flooded creek to the magic kingdom of Terabithia. He read how Jess's dad:

> picked Jess up in his arms as though he were a baby. For the first few seconds Jess kicked and struggled against the strong arms. Then Jess gave himself over to the numbness that was buzzing to be let out from a corner of his brain. (p. 104)

Peter finished the book in class. When Miss Rowe asked if anybody wanted to report on their latest books, Peter just sat quietly. Maybe Monday he would pick up the book Sounder by William H. Armstrong which Shannon had been telling him about on the bus. "The story of the mighty coon dog and his loyalty to the poor Negro family sounds interesting. Shannon said he couldn't find the boy's name in the story, but he felt the boy was really brave to live without his dad who had been taken away to the chain gangs for stealing a ham for his hungry family."

But Sounder would have to wait. Peter didn't feel like telling Miss Rowe about Jess today. The bell to end the period rang.

> Now it was time for him to move out. She wasn't there, so he must go for both of them. It was up to him to pay back to the world in beauty and caring what Leslie had loaned him in vision and strength.
>
> As for the terrors ahead - for he did not fool himself that they were all behind him - well you just have to stand up to your fear and not let it squeeze you white. Right, Leslie? Right. (Bridge to Terabithia, p. 126)

Maybe, Peter thought, as he walked down the corridor to his locker, "maybe I will read Hot Cars or Puck Hog next, something lighter before I try Sounder. One thing for sure I won't be reading Are You There God? It's Me, Margaret by Judy Blume. Devon Richards and Jennifer Stone gave an oral report on that book in class. Gary Best had started the book and said it was about a flat chested girl named Margaret Simon who wanted bras and stuff. Devon and Jennifer called Gary childish." They said the book was about womanhood and growing-up and personal things. In their report, they had discussed Margaret's fears and uncertainty about her religion. Peter liked girls like Jess's friend, Leslie Burke, who could run fast and liked dogs like Prince Terrier. "I like books like Old Yeller by Fred Gipson. That was the first book I chose in September. I designed a cover for that book and Miss Rowe laminated it and placed it on the classroom door." (Old Yeller is a story of courage, love and friendship. It is a tale of Travis' struggle to become a man and accept the responsibilities and pains that accompany growing up.) Peter liked the drawings which complement the action and excitement of the text. Peter had drawn two pictures. "One with Travis with a gun about to shoot the brave Old Yeller who had contracted rabies in his battle with a rabid wolf; a battle where the dog had protected Travis' mama and sister." Peter's second picture "was a happier drawing of Travis finding Old Yeller's sons who quickly begin to take Old Yeller's place".

There were so many exciting books, so many exciting adventures on the shelves of Miss Rowe's class. The Grizzly, Shadow of a Bull, The Call of the Wild, The Helen Keller Story, The Witch of Blackbird Pond. Peter was looking forward to choosing and reporting on his other books throughout the year. Day 5 Period 7 was "like a free period" - a time to read, a time to think, a time to dream, and today finishing Bridge to Terabithia, it had been a time to weep. He hadn't shown anybody but he felt funny inside, "sad like the time I told dad the lie about losing my lunch money".

Transactional theory demands attention to: who the reader is, what he brings to the text, the expectations he has of texts, and the choices he makes as he reads. Of those, the choice of "stance" may be most crucial. What stance was Peter taking as he read Bridge to Terabithia?

Rosenblatt (1978) distinguishes between "efferent" and "aesthetic" stances. Efferent (from the Latin efferre, to carry away) refers to the type of reading Peter engages in when he seeks information, the stance he takes when he reads his health text, his science laboratory manual, a word problem in his mathematics text, his social studies text. It is the reading he does when he looks something up in a telephone directory, a catalogue, or a television guide. His primary concern at those times is what he will carry away from the reading. "As the reader responds to the printed words as symbols," Rosenblatt contends, "his attention is directed outward, so to speak, toward concepts to be retained, ideas to be tested, actions to be performed after the reading." (p. 24) Efferent reading is easy to recognize - the reader wants to finish it as quickly as possible and would be quite happy to get the information in some other way (by being told, for example).

However, when Peter read "aesthetically" Bridge to Terabithia and Old Yeller and the other novels in Miss Rowe's class, his primary concern was with "what happens during the actual reading event". (p. 24) He is not seeking particular information but rather the emotional, aesthetic and intellectual experience offered. He is reading for the pleasure of the activity. Smith (1988), in his discussion of the aesthetic reading, makes the following observation:

> With aesthetic reading we do not want other people to save us the trouble by telling us what is going to happen. We may even slow down as we near the end so that we can extend the satisfaction we are getting. Aesthetic reading, in other words, is done for experience, not for information. Experience may provide information as a by-product, but information can never provide experience. (p. 96)

Rosenblatt (1978) reiterates that in aesthetic reading, the reader's attention is centered directly on what he is "living through" during his relationship with that particular text. To produce a literary work (aesthetically) the reader must:

> --- pay attention to the broader gamut of what these particular words in this particular order were calling forth within him. Attention to the sound and rhythm of the words in the inner ear, attention to the imprints of past encounters with these words and their referents in differing life and literary contexts, attention to the overtones of feeling, the chiming of sound, sense, idea, and association. (p. 26)

In the aesthetic transaction, the text possesses an especial importance. In the efferent stance, a paraphrase or summary restatement, in short, another text, may be as useful as the original text. A teacher, anyone, can read the scientific manual or health text chapter for Peter and paraphrase it quite acceptably. But no one can read the novel for him. Rosenblatt contends that accepting an account of someone else's reading or experience of a novel is analogous to "seeking nourishment through having someone else eat your

dinner for you and recite the menu". (p. 86) The summary of the social studies text may serve the purpose but only the relationship between the reader and the actual text, his attending to and synthesizing his own response to the particular words in their particular order, can produce the novel for him. Wolfe (1989), in an unpublished lecture handout, contrasts the efferent stance of science and aesthetic stances of the humanities this way:

> Not only "What does this language mean?" but also "How can this language be meaned?" "How many ways can this be meaned?" For Science, language comes <u>after</u> and can only reflect a <u>single sole</u>, measurable <u>meaning</u>; for the humanities language comes <u>before</u> the potential multiplicity of meanings. Meaning doesn't exist; it's assigned. Assigned via internal consistency (coherence) or via "dynamic" correspondence (context).

Probst (1988) makes the point as well that literature is not knowledge ready made, but rather the material from which each individual must shape his or her own knowledge. "Literary knowledge is not something <u>found</u> in a text, not something concealed within like a pearl in an oyster, not something to be figured out, like a mystery or a riddle." (p. 16) Rather it is something to be created in the act of reading, discussing with peers, and writing about (or drawing) what has been read.

Smith (1988) refers to the work of Rosenblatt (1980) in which she satirizes the tragic situation in some

classes where reading that should be "aesthetic" is transformed into the "efferent" variety. When the teacher's prime concern is assigning grades and scores, the pleasurable aesthetic experience is distorted into a somewhat miserable information-acquisition activity. Smith asks: "How can experience be scored as correct or incorrect?" (p. 96) To look upon information acquisition as the sole or even the most important function of reading, Smith contends, is to employ an inappropriate image and he adds that writing suffers in the same way. "Two of the most valuable and satisfying uses of writing are the creation and sharing of experiences with other people and the exploration of ideas, not merely the transmission of information." (p. 96) Teachers of the novel during the Romantic stage should promote aesthetic reading for experience, not efferent reading for information. Likewise, the writing activities (outlined later in this Chapter) should be understood not as writing to transmit information but writing basically as interesting conversation about a novel students have read together. The intention of student writings (see Appendix D) was not to transmit information to the teacher or other pupils about the novels but rather to construct a network of concepts that teachers and students could jointly explore. The writings this writer assigned to junior high school students were meant as a sharing of insights and understandings. The readers got as much from such a writing

exercise as their audience. Such writings were chiefly writings to explore their own ideas and to generate new ones during class discussions. If just one aspect of reading and writing can be highlighted during the Romantic stage of novel study, then perhaps it should be what Smith (1988) calls "the creation and sharing of experience - the generation of possibilities of knowing and feeling". (p. 97) The authors of the novels prescribed, and the student writers in their reaction to the texts, create landscapes of ideas and experience through which they and other students can explore. Smith adds that such reading and writing "are creative enterprises, not the mere shunting of information". (p. 97)

Teachers during this stage are not just transmitters of content, information, facts, and instruction about novels which can be marked right or wrong. Rather teachers now and indeed at all the stages are facilitators, "collaborative guides" of learning. Learning is complex and subtle with a variety of characteristics including imagination, hypothesis-testing, discrimination, estimating, purpose and reflection. Smith adds:

> Learning is creative, inseparable from experience (the very word has the same root as "experiment"), and teaching has to be the provision of experience from which the desired learning can creatively take place. (p. 99)

In recent years the Department of Education through its junior novel policy has provided more texts for the province's students to "experience". As can be seen (Appendices A, B, E, O), the situation in terms of resources is better than it was in the past. As well, teachers now have the opportunity through a "Novel Recommendation Form" (see Appendix C) to have a definite role in the selecting process. Gambell (1986) refers to a pamphlet, The Student's Right to Read, published in 1982 by the National Council of Teachers of English. The pamphlet states that:

> In selecting books for reading by young people, English teachers consider the contributions which each work may make to the education of the reader, its aesthetic value, its honesty, its readability for a particular group of students, and its appeal to adolescents. English teachers, however, may use different works for different purposes. The criteria for choosing a work to be read by an entire class are somewhat different from the criteria for choosing works to be read by small groups. (Quoted in Gambell, p. 99)

There has been much discussion in Newfoundland of late concerning text selection and censorship. Gambell (1986) makes the point that it is surely more important to choose books that positively have qualities that will provide for development (emotional, moral, conceptual) rather than those which simply lack objectionable features. "Our judgements as teachers are always likely to be called into question, because one of the marks of true literature is that it is

frequently subversive: it undermines our accepted ideas." (p. 101) Protherough (1983) lists some questions (see Appendix R) which a teacher might consider when contemplating the use of a particular novel with a class.

If Peter (the Grade 7 student introduced above) had attended school in Newfoundland in his dad's day, it is unlikely he would have experienced a Sustained Silent Reading period. D.W.S. Ryan (1965) wrote a paper on "The Use of the Novel Across Canada with Specific Relevance to Newfoundland". Ryan complained that there was "no extensive reading lists for pupils of Grade 7 to 9 in our schools. A meager reading fare or none at all is offered. In short, we are not interesting pupils in reading." (p. 1) In junior high school grades, no novels were prescribed by the Provincial Department of Education for intensive or extensive study. By way of contrast Ryan demonstrated that other provinces called for good supplementary reading programs. In Manitoba teachers were encouraged to lead pupils to read outside of school.

> The junior high school period is the time when the habit of wide reading should be formed. To do this it is most important that students have opportunities to read books of their own choosing, but this individual reading should grow out of appreciation and enthusiasm developed in class. Class work which does not lead to further reading is futile. (D.W.S. Ryan, p. 8)

Ryan (1965) also cited a study by Brett (1964) of Grade 9 leisure reading in Newfoundland Central High Schools. The

results of the Brett study showed that the state of reading in the Province's schools was anything but encouraging. Ryan (pp. 19-20) focused on the following findings of the Brett study:

> Only 14 of the 50 schools in her survey reported some attempt at a leisure reading program and what is done is done indirectly through formal programming. In 37 of the 50 schools the students had no free time to read during school hours. In the 13 schools that had leisure reading programs, programs for reading ranged from 30 minutes to 2 hours.
>
> The factors that hinder leisure reading, Brett found, were lack of interesting books and too little time to read. Both boys and girls reported a lack of interesting reading material in the school, the home, and the community.
>
> More books of interest, more time to spend in the library, and more discussion of books were suggestions students gave for increasing interest in leisure reading....
>
> Brett recommended classroom libraries ... since proximity or availability of reading materials influence the quantity of reading more than any other factor.... Students need to be guided in their leisure reading and one way to do this is to make available texts of titles suitable for supplementary reading. (Summary of Brett (1964) in Ryan 1965)

Legge (1984), in an unpublished master's thesis, studied the effectiveness of an Uninterrupted Sustained Silent Reading program in a Newfoundland school setting. After a year of Sustained Silent Reading periods, the

students' attitudes towards reading were measured. The findings confirmed that positive attitude change had occurred.

Purves and Beach (1972), in a summary of research in response to literature, conclude also that studies indicate that close to peer recommendations, the teacher's enthusiasm for literature can be an important factor in the development of reading interests (p. 106). Rosenblatt (1968) reiterated that viewpoint.

> Research in reading, no matter what else it has demonstrated, has found the teacher to be a most important factor in the educational process (p. xi).

The Proposed Curriculum Guide, English: The Intermediate School (1988), addresses some of the concerns for junior novel study which were raised by Brett and Ryan in the mid sixties. Lists of titles (see Appendix B) are now being provided in Newfoundland. The Guide also outlines teaching strategies and stresses the importance of teacher enthusiasm and imagination in the development of leisure reading interests.

The Proposed Curriculum Guide begins with a definition:

> The junior novel is not a unique novel. It is, however, different from the adult novel in that it is written for a junior audience - for teenagers. It usually concerns a young person in his teens or preteens or adolescence. And quite often the main character is confronted with a problem or situation typical of

> his age. The story may also be about animal characters. (p. 71)

The Guide generalizes that the junior novel is shorter than the adult novel and the style is usually simpler. The content is varied. It may be adventure, mystery, romance, historical, sport, nature, humour, psychological, sociological or symbolical. The kinds are as varied as the adult novel.

> It may be a light story with no significant undertones or it may have a sub-literal meaning. Apart from the surface story, there may be an interpretative level where a specific theme or themes can be inferred. The interpretative novel is best suited for class study; the former for free independent reading. Some junior novels are more literary in scope than others. (p. 71)

The junior novel is described in the Curriculum Guide as a transition novel, leading to the adult novel. Starting young people with the junior novel during the "Romantic stage" is probably the best way to get them involved in novel reading on a wide level.

The novels provided each year by the Department of Education for Grades 7 and 8 are meant to be part of a core saturation program designed to get junior high school students "hooked on books." Hooked on Books by Fader and McNeil is a book outlining a philosophy to get even our weaker students to read, read, read. Fader and McNeil (1966) believed that the poorest man in the world is the man

limited to his own experience, the man who does not read. Fader and McNeil in their study of various English classes saw teachers addressing their lectures to three or four students (usually girls) in a class of forty empty faces with vacant eyes which testified to the irrelevance of what was happening in English class. For those students who weren't bound for college, school was dying and English classes were dead. Fader and McNeil (1966) saw the seriousness of the situation.

> And everyone must also know that a child without a functioning and willing literacy - the minimal responsibility of the English teacher - cannot successfully be taught any other subject in the academic curriculum. (p. 11)

Rosenblatt (1968) looks at the value of reading good literature from a broader standpoint. She looks beyond the more practical literacy. She contends:

> Our lives may be so monotonous, so limited in scope, so concentrated on practical survival, that the experience of profound and varied emotions, the contact with warm subtle personalities, the understanding of the wide range of human capacities and human problems, may be denied us except through the medium of literature. (p. 39)

Fader and McNeil's suggested program was based on the principle of saturation, meaning the replacement whenever possible of customary textbooks, and workbooks with newspapers, magazines, and paperbound books. Fader felt that the student is impoverished if he does not read with

pleasure, because if he does not read with pleasure, then he is unlikely to read at all. Fader's approach called for English in every classroom.

> Whereas saturation refers to the materials used in every classroom, to induce the child to enter the doorway of literacy, diffusion refers to the responsibility of every teacher in every classroom to make the house of literacy attractive.... In order that the student may come to view writing as a means to all ends, all ends which he pursues in a scholastic context must insist upon writing as a means through which they can be approached. In short, every teacher becomes a teacher of English and English is taught in every classroom. (p. 26)

The Report of the Junior High Reorganization Committee (1986) has similar implications for English teaching in Newfoundland. The committee recognized that the good habits of communication is the responsibility of the whole school.

> The committee recommends that the development of good habits of communication be recognized as the responsibility of the whole school, as an acceptance of the reality that language is the means by which most education is accomplished. (a) The Division of Instruction include in each subject area teaching guide statements identifying the unique aspects of language use and the ways in which language can be used to enhance learning in that subject area. (Recommendation #15)

Fader and McNeil (1966) contend that no student is likely to learn to write if he believes that writing is an

affliction visited upon defenseless students solely by English teachers; nor is he likely to learn to read unless reading is made a part of his entire curriculum environment. Therefore, Fader and McNeil's program requires that all teachers base a significant part of their course content and a portion of their written exercises upon textbooks designed to invite reading. Fader and McNeil stressed that literature chosen for the English class should be selected by the prime criteria of immediate interest and particular relevance to the students' situation. Hentoff (1967), in an article "Fiction for Teenagers", makes a similar point:

> Is it possible, then, to reach these children of McLuhan in that old time medium, the novel? I believe it is, because their primary concerns are only partially explored in the messages they get from their music and are diverted rather than probed on television. If a book is relevant to those concerns, not didactically but in creating textures of experience which teenagers can recognize as germane to their own, it can merit their attention. (p. 401)

The novels prescribed for the Romantic stage, Grades 7 and 8, are not meant to be studied intensively. Rather the teacher is to encourage wide independent reading. The teacher becomes what Maurice Saxby (1983) of New South Wales calls that "trusted other".

> This is where the role of parents, teachers and librarians is crucial. Not the formal classroom analysis of a poem or a novel. Not a demonstration in vivisection. But rather to become a

> mediator, a sounding board, a trusted other. (p. 11)

A classroom where teacher and children unashamedly shed tears together over Katherine Paterson's Bridge to Terabithia is the "texture of experience" of the Romantic stage towards which teachers should strive. Such books give students images of family, of school, of friends, of love, of tragedy, carefully crafted in harmonious prose. Such books give both teachers and students revelation of the gems (like friendship) we get from life. Jess grows in the novel Bridge to Terabithia and so will any student or adult who reads the novel. The significance for young readers is that some adolescent fiction poses questions and situations they need to consider while growing up, without pretending to offer easy solutions. Iser (1978) discusses the direct exchange between reader and text. The text takes its reader beyond the confines of his own prior experience, and it does so, not by giving him new information but by providing him with material and experience from which to formulate the new. That material is new; it is something other than the reader, and thus by contrast with it the reader may define himself. The knowledge he gains is not something that the literary work alone has given him; it is something of his own that the work has enabled him to create. Iser describes the loss of self in reading. The reader thinks, for a time, the thoughts of another, abandoning his own perspectives,

attitudes, and ideas. It is in that temporary loss of self that the individual profits from reading for through it he is able to reformulate and see freshly.

> --- there occurs a kind of artificial division as the reader brings into his own foreground something which he is not. This does not mean, though, that his own orientations disappear completely. However much they may recede into the past, they still form the background against which the prevailing thoughts of the author take on thematic significance. In reading, then, there are always two levels, and despite the multifarious ways in which they may be related they can never be totally kept apart. Indeed, we can only bring another person's thoughts into our foreground if they are in some way related to the virtual background of our own orientations (for otherwise they would be totally incomprehensible). (p. 155)

For a teenager who has experienced cruelty, and who has escaped it, it may be comforting to see these experiences treated in literature and to see some of the victims mature and grow and survive. S.E. Hinton in <u>The Outsiders</u> writes about the violence erupting between teenage gangs. Ponyboy Curtis, a member of the lower class Greasers, tells of the hatred that leads to violent gang conflicts with the wealthy socials. Neglected and rejected by their parents, the hoodlums band together in self-defense against the socials, the rich set from the West Side of New York. Ponyboy's low self-image places him on the defensive when he is around his peers at school even though he's a good student. Ponyboy

twice becomes the victim of near deadly beatings by the Socs because he is associated with a label. Not till his best friend Johnny dies after rescuing children from a fire does Ponyboy grow in compassion and understanding. Through his encounter with death Ponyboy Curtis realizes there is a place for him in the world; he does not have to remain an outsider.

The confrontation with the new, in the form of the literary text, allows the reader to see aspects of himself that were previously hidden. Thus, much of the learning that results from a junior novel like The Outsiders, in Iser's (1978) vision, is learning about self:

> --- a layer of the reader's personality is brought to light which had hitherto remained hidden in the shadows. --- The significance of the work, then, does not lie in the meaning sealed within the text, but in the fact that meaning brings out what had previously been sealed within us. (p. 157)

The process of reading, for Iser, is not simply the task of tracking down the thoughts and perceptions underlying the text. It is instead an exploration: a process of discovering the self by introducing into it the alien thoughts and perceptions offered by the literary work. Rosenblatt (1978) suggests that literary texts provide the reader with a widely broadened "other" through which to define himself and his world. "Reflection on our meshing with the text can foster the process of self-definition in

a variety of ways." (p. 145) Rosenblatt (1976) contends that literature can foster the interplay between intellectual perception and emotional drive that is essential to any vital learning process. Rosenblatt's rationale is best expressed in her own words:

> Literary works may help him to understand himself and his problems more completely and may liberate him from his secret self-doubting and personal anxieties. Literature's revelation of the diverse elements of our complex cultural heritage may free him from the provincialism of his own necessarily limited environment. Books may often provide him with an image of the kind of personality and way of life that he will seek to achieve. (p. 273)

There are many books in the junior high list which teenagers can recognize as "germane to their own experience" and many others can be added. The list should be constantly expanded. Very Far Away From Anywhere Else by Ursula Le Guin certainly speaks of the search for identity and individuality. Owen Griffiths is a high school senior. He is intelligent and does not want to be the normal car-loving American teenager. He wants to attend a good university like M.I.T. rather than the nearby state university. He meets a girl Natalie Field who is as individualistic as he is. She is an accomplished violinist and pianist who hopes to become a composer. Their friendship is warm and thrives at first but it reaches a rather emotional climax which frightens them both. Months after their "break-up," Owen

goes to a concert where Natalie's songs are performed. At the concert he realizes he loves her; in his own words it "was like seeing the stars". They both realize that they have important things to do with their lives right now which must be done individually and not be complicated by matters sexual. Neither wishes to conform to the American norm. Both want to attempt things which will be intellectually challenging. They see a future for each other that differs from conventional expectations. For now, they would have to settle for being good friends. This short concise book may appeal only to the most mature in junior high. High school students would certainly find much to concern them in this novel. However, it is difficult to predict exactly what young people will get from the books they read. Rosenblatt (1968) suggests the text brings into the readers' consciousness certain concepts, certain sensuous experiences, certain images of things, people, actions, scenes.

> The special meanings and more particularly, the submerged associations that these words and images have for the individual reader will largely determine what the work communicates to him. The reader brings to the work personality traits, memories of past events, present needs and preoccupations, a particular mood of the moment, and a particular physical condition. These and many other elements in a never-to-be duplicated combination determine his response to the peculiar contribution of the text. For the adolescent reader, the experience of the work is further

> specialized by the fact that he has probably not yet arrived at a consistent view of life or achieved a fully integrated personality. (pp. 30-31)

Many of the novels on the prescribed list for junior high fit into what Huck (1961) calls realistic fiction. Realistic fiction gives insights into human behaviour and helps the reader build his own values and concept of self. A book like Nkwala by Edith Lambert Sharp is the story of an Indian boy's search for personal identity as he seeks his place in tribal life. As his Indian family help Nkwala find courage and peace with himself, they begin to understand the boy's impatience to grow up.

The Curriculum Guide, English: The Intermediate School Grades 7, 8, 9 (1988), encourages a wide reading of the books mentioned above and indeed all the titles on the prescribed list. The purposes to be aimed for are the following:

> 1. The junior novel provides much enjoyment; and more so than the short story, drama, poetry or the essay it can best hook young people unto books. If reading is to be a leisure activity both in school and after school, then it is the novel that is most likely to be read. It provides students with opportunities to develop personal tastes and a love of reading.
>
> 2. The junior novel is important for illuminating the present for young people. It offers a variety of experiences which students may never encompass personally. Through identification with the characters in a novel students can bring into clearer

> focus their self-image, maintaining at the same time, a detachment which allows them to take an objective view rarely possible in real life until long after events have taken place. Thus the novel provides many students with a chance to "try on" different roles which may help them to clarify their own.
>
> 3. The Novel offers a sustained reading experience and provides an environment which becomes part of the students' experience in a way that shorter selections do not, simply because they are shorter and the readers don't live in them so long. (p. 71)

The purpose, then, is to get students to read through inexpensive book clubs, through libraries, through paperbacks in the classroom, through whatever means a teacher can find to establish a reading climate. Such novels enable the adolescent in search of an emerging, becoming self to explore possibilities beyond the confinements of the everyday world. Fortunately the junior high teacher is not faced with the pressure of public examinations which can often determine a school literature curriculum. The junior high teacher must read widely if she is to generate that interest in reading which the Romantic stage demands. The Curriculum Guide makes the following suggestions teachers can use to generate interest in reading:

> Use the budget book service sponsored by Scholastic Magazines.
>
> Work cooperatively with teachers of other subjects to encourage reading. Many teachers of Physical Education

> encourage students to read stories about sports or well-known athletes.
>
> Prepare attractive book displays.
>
> Provide class time for reading.
>
> Bring five or six books to class, and do a frank selling job.
>
> That extra five minutes at the end of some period can usually be employed by asking formally, "Well, is anybody reading any especially good book right now?"
>
> Occasionally read aloud to your students. Sometimes have students read passages orally.
>
> Try Uninterrupted Sustained Silent Reading (USSR), also known as Sustained Silent Reading (SSR).... Begin with a short session of five to ten minutes gradually increasing it. Insist that the reading be uninterrupted and silent.
>
> Have individual conferences and talks with pupils.
>
> Allow for some false starts and for a student to stop reading a book he doesn't like and get another. Remember, however, that some enjoyable books start slowly.
>
> Provide for small group work and study. Encourage groups of three to five people to talk about their reading of a particular book.
>
> Allow and encourage students to take books home. (pp. 71-72)

In Grades 7 and 8 a student should not be expected to complete a literary critique or "book report" on each novel. The important thing is that the young readers should become "caught" up in the language, the story of the novel

so that they can hear the writer's voice in their ears and that they in return can express the learning experience in an oral or written mode that bears the sound of their own words.

Rosenblatt (1968) suggests that there is no formula for giving students the assurance to speak out. One teacher might find that his students "are encouraged by mention of comments made by other students in past discussions". (Remember Peter was encouraged by his friend, Shannon, to read William H. Armstrong's Sounder.) Another might find that classes that are "accustomed to the traditional recitation pattern may be reluctant to engage in spontaneous discussion but will welcome the chance to write brief anonymous comments" (p. 70) on a text in their reading or writing journal. Some of these comments selected at random will serve to elicit further frank reactions and interchange. The teacher needs to maintain "the conviction that it is important to place the discussion of the text in this matrix of personal response". He will also need "to develop the security to permit a rather free-flowing discussion" to begin with, before the group can be helped to focus on problems and skills of interpretation relevant to them. (p. 71)

The Teachers' Resource Book C, Grade 6 provides a study guide for the prescribed novels. It stresses that there should be opportunities for students to interact with

each other and with the book again - and, of course, with the teacher - and then with the book! There should be opportunities after interaction and discussion for the young people to go back to the text again. They may indeed revise some of their initial impressions. Such closer study would be beneficial with some novels in Grades 7 and 8 as well. It is true that students play the tune on the instrument of their own minds, as Rosenblatt (1968) suggests, but there may be many "variations on that musical theme" as they discuss, re-read, grow, develop ideas.

The junior novel should be more "caught" than "taught". But if there is no teacher in there constantly encouraging, probing, pushing, delighting, and challenging kids to read widely and deeply within and beyond their immediately perceived horizon, who will do it? Benton and Fox (1985) encourage teachers to display a positive, enthusiastic attitude towards reading. They must, in short, "exude enthusiasm". (p. 97) For the thirteen-year-old who feels orphaned in his world - cut off from his own childhood past, realigning his feelings about himself and others, running scared of the shadows within - the comfort and terror of books like Tom Sawyer (Twain), Dear Bruce Springstein (Major) mean more than he can say. Gutteridge (1983) assigns to the teacher in the Intermediate school a great responsibility.

> To bring him (the student) into touch with the comfort and the terror, to mediate that contiguity with concern, understanding and a sense of proportion is the awesome responsibility of the intermediate teacher. At no other period in a student's life is he likely to be so vulnerable to and needful of the best words we can bring before him or entice from him. (p. 4)

Gutteridge contends that this period of a student's life can be "the bravest seasons of all" and students need the courage that only a teacher in tune with the language can inspire. The home has a responsibility during this stage as well. Even in the age of video culture and rapidly changing patterns of family life, home is still where young people are most likely to find the spare time and the most conducive place in which to read for pleasure. Both teachers and parents should exemplify the reading habit. There is wisdom for both groups found in the following limerick from The National Society for the Study of Education (1976):

> There once was a person named Beecher
> Successful, effective, great teacher
> I'll tell you the key
> What I teach them is me
> I serve as a model, not preacher.

In a classroom and home where literature lives, plenty of children's books will be found - a smorgasbord from which children freely select. There should be a rich mix of different authors (Scott O'Dell, Mollie Hunter, Jean Little, E.B. White) different genres (realistic fiction, biography,

fantasy, historical fiction, humorous stories, adventure stories). There is, particularly as far as the novel is concerned, a wealth of British, North American, and Australian books from which to choose: Betsy Byar's The Eighteenth Emergency, Ivan Southall's Let the Balloon Go, Rosemary Sutcliff's Dragon Slayer, Leon Garfield's Smith, Robert O'Brien's Z for Zachariah, M.E. Kerr's The Sons of Someone Famous. If some members of the class are such poor readers that the teacher has to read much of the book aloud, Watson (1989) suggests this hardly matters; "there is increasing evidence that pupils of all ages benefit from frequently hearing good readings of prose". (p. 21)

In a classroom where literature lives, there will be frequent opportunities to read and ample time for reading. The most handsome collection of books is useless if it lies unread. To repeat, "browsing" and "sustained reading" must be encouraged during the Romantic stage; the British label is DEAR (Drop Everything and Read). As Fader and McNeil (1966) suggest, not only the English teacher is responsible for encouraging this reading. Social studies can use biography to provide students with a deeper insight into social history, different personalities and cultures. Science teachers can encourage students to read biographies of famous scientists. The same idea applies to physical education and music classes.

Watson (1989) posits that the value of sustained reading periods is being increasingly supported by research. He refers to the work of Trelease (1984) who cites some American studies of young readers, and Kefford (1982) who, in a two-year study, found clear evidence of improvement in reading ability. Watson also refers to a program at the Swinburne Technical School in Melbourne, Australia and the work of Goodman (1982). That school has gone a step further in encouraging reading at home through its program RIB-IT (Read in Bed - It's Terrific).

The reading habit is more easily "caught" from a teacher who has read the books that he or she recommends. Teachers should read aloud often carefully chosen selections for emotional impact, strength of characterization, suspenseful narration. Teachers must also provide comfortable, quiet and inviting places for reading. Teachers must design activities that students may choose from after reading a particular book. Nicoll (1983), in an article "Classrooms Where Literature Lives", suggests that all such activities must be judged by one criterion only - "Do they deepen the reader's insight into or enjoyment of the book?"

> If activities fail to meet this condition, if they do not put the book first, they run the danger of at worst distracting the reader from internally-formed understandings, and at best of occupying valuable reading time with 'busywork'. While such activities offer

> tempting opportunities for integrating literature with other curriculum areas, they may incline both child and teacher to view books only as starting points for thematic projects which are peripheral to the books themselves. (p. 17)

In Grades 7 and 8 discussion will be a major means of expressing felt response. Students at this Romantic stage will want to retell whole stories. In Grade 9 and later in senior high judicious questions can lead students into thinking more deeply and more critically about their reading. In Grades 7 and 8 reading is fun; teachers should encourage book "news sheets", book "show and tell", book displays of paintings, individually or group produced, that illustrate the novel.

English: The Intermediate School (1988) suggests a number of activities for fun and enrichment. This writer has tested these activities in junior high school classrooms (see Appendix D). In a large measure these activities subscribe to the principles of instruction implicit in transactional theory discussed in Chapter One. Specifically, these activities invite student response to texts read; encourage students to reflect upon those responses, before hearing the responses of others; these activities provide an opportunity for students to listen to various points of view on different novels, allowing students the freedom to change their minds seeking insight rather than victory; the following activities, as well, are

especially intended to encourage students to read more and write more and talk more about a wide selection of texts. As mentioned earlier, Probst (1988) states that the epistemology at the base of transactional theory returns the responsibility for learning to the student. (p. 381) Knowledge about the prescribed junior novels is not something the teacher gives to the student; rather it is to be created by the student through exchanges with texts and other readers.

> Write the title in a vertical position and then across write words that are related to the book. (See Appendix D-I.)
>
> Make a poster to advertise the book. (See Appendix D-II for a copy of large poster designed by Darlene, a Grade 8 student. This poster was displayed on the class bulletin board. Darlene, as well, gave a three-minute talk to her class explaining the relevance of her illustration to the novel's setting and action. The junior novel which Darlene read was William Sleator's Blackbriar (Scholastic Inc.).)
>
> Design an attractive book jacket.
>
> Make a map of the area told about in the story.
>
> Design a movie poster, cast the major character in the book with real actors or actresses or class students.
>
> Prepare a publisher's 'blurb' to sell the book. (See Appendix D-III.)
>
> Write, tell or read the most humorous part.
>
> Write, tell or read the most exciting part. (See Appendix D-IV.)

> Write, tell or read about the saddest part. (See Appendix D-V.)
>
> Pretend you are one of the characters in the book. Tape a monologue of that character telling of his or her experience.
>
> Make a time line of the major events in the book. (See Appendix D-VI.)
>
> Make a list of at least ten proverbs or familiar sayings. Decide which characters in the book should have followed the suggestions in the familiar sayings and why. (Here are some proverbs: He who hesitates is lost. The early bird catches the worm. All's fair in love and war.)
>
> Complete each of these eight ideas with materials growing out of the book. This book made me wish that, realize that, decide that, wonder about, see that, believe that, feel that and hope that.
>
> Write a variety of types of questions which others should be able to answer after reading the book.
>
> Describe a crucial scene as a television reporter might do for an "on-the-spot" report. (See Appendix D-VII.)
>
> Compose a 15 word telegram or a 100 word overnight letter giving the essence of the book.
>
> Make a crossword puzzle from the characters in the book.
>
> Dramatize an incident or an important character. The student may relate an incident in the first person. (pp. 72-73)

There are many other activities teachers can use during the Romantic stage to invite a diversity of answers and responses. Teachers can allow each student to have an

occasional conference with his teacher several times throughout the year. The student expresses his feelings about the book; the teacher asks questions that gently prompt the student to go a bit deeper than his first impressions. Teachers' comments are important. They must show the students that they are really listening. "That sounds really special. I think I'll read it myself and let you know how it affects me." Teachers must be well read enough to maintain the momentum. They must always have another book to make available as the student leaves the conference.

Another activity could be to have a student write a letter to a friend telling him or her about a book he has read. Teachers should encourage students to write to an author. (See Appendix D-VIII.) This would obviously involve drafting, revising, rewriting, or more poetically, prevision, vision, revision. Students could write to other classes, to other schools, to librarians giving reasons why the book is worthy for class use. In short, teachers must try to have the books touch every child; even the unenthusiastic readers must be made vocal.

Denis Ryan (1983), in an article "Reading Aloud ... A Brief How To", suggests reading aloud is of the utmost importance in any Reading/Literature program whether in primary, elementary or secondary schools.

> It should be a daily activity. It is a magnet that attracts children to books. It extends their language, develops taste for quality literature and prepares young minds for written expression by its rendition of the sounds of words on paper. Above all it provides a pleasurable experience - it's fun. (p. 49)

Some novels just cry out to be read aloud. Even in high school it's difficult to imagine teaching some of the novels without reading aloud large fascinating chunks.

All the activities discussed above encourage a close reading (and even re-reading) of the text. With non-readers in junior high one often gets the comment "What would I want to read that for?" The job of teachers at the Romantic stage is to move students to make comments like "I've finished that book; when can I get another one like it?" Chambers (1983) in "Introducing Books to Children" reiterates that point:

> They have realized, these teachers, that what matters is not that children should read only those books adults have decided will be 'good for them' but that adults and children together should share all that children can read, do read, and should read, looking for the "good" in it not only the moral 'good' or the didactic 'good' but the 'good' that is entertaining and revealing, re-creative, re-enactive and engaging. (p. 72)

Literature teaching in junior high school must not operate on too abstract a level. It is not proper to introduce the categories of literary criticism before

students have committed themselves to reading at the initial stages.

The Junior novel (Grades 7 and 8), then, even with the movement from extensive to intensive study in Grade 9, is really an experience to be "caught" not "taught". In the words of Rosenblatt (1968), imaginative literature and certainly the novel is something "lived through" by the reader. Peter on Day 5 Period 7 does not learn about Jess; he "shares", he "participates" in Jess's loss of a true friend, Leslie Burke. Peter does not learn <u>about</u> the son in <u>Sounder</u>; he lives with the boy. He sees the poverty, prejudice and injustice of the times through the boy's eyes and personality. The junior novel is not simply a mirror of or a report on life; Rosenblatt (1968) says "it is a mode of living ... an extension, an amplification of life itself. The reader's primary purpose is to add this kind of experience to the other kinds of desirable experiences that life may offer." (p. 278)

This, then, is the transactional reality: no one else, no matter how much more competent, more informed, nearer the ideal (whatever that might be), can read, "live through" <u>Bridge to Terabithia</u> for Peter. Rosenblatt (1978) uses an analogy between aesthetic reading and a musical performance:

> The amateur violinist who imagines himself a Menuhin is fatuous, of course. And the ordinary reader who thinks his

> interpretation of The Tempest as "good" as G.W. Knight's is probably equally fatuous. Yet there is a sense in which his reading is indeed as "good": drawing on the reservoir of his own past life and reading, he has lived through the experience himself, he has struggled to organize it, felt it on his own pulses. It is now part of the life experience with which he encounters the future. (pp. 141-142)

That is why he needs a Sustained Silent Reading period, indeed periods, in school. He needs the time, Rosenblatt (1968) suggests, "to respond to the little black marks on the page or the sounds of the words in his ear as he makes something of them" (p. 278) and the words give him a unique experience. They even, at times, make him cry. As Peter moves into Grade 9 and then high school, the aim of teachers should be to improve the quality of his actual literary experiences. That always means giving him a book to which he is capable of responding.

Students will never fully leave the Romantic stage behind. The Romantic stage has served as a magnet to attract them to books. It "extended" their taste for quality literature and prepared their minds for the more "intensive study" of the Precision stage of high school. In high school, teachers and students must probe novels more deeply, it is true, but without losing the fun and enjoyment and vigor of the Romantic stage. Rosenblatt (1968) reminds teachers to keep the work as an aesthetic experience always in their minds.

> Our assignments, our ways of testing, our questions about the work, our techniques of analysis should direct attention to, not away from, the work as an aesthetic experience. In applying the accepted treatments to the work, we must remember that all the reader has to deal with is whatever he himself lives through in his interchange with the text. (p. 285)

The process of reading, as Whitman's comment introducing this Chapter indicates, is not a "half-sleep" but "an exercise" in which "the reader is to do something for himself". The activities of the Romantic stage are meant to "exercise" the student in the process of reading, meant to facilitate the transaction between the reader and the literary text.

CHAPTER THREE

PRECISION STAGE - NOVEL STUDY, GRADES 9-11

> "And what are you reading, Miss ---?" "Oh! it is only a novel!" replies the young lady; while she lays down her book with affected indifference, or momentary shame. --- "It is only Cecilia, or Camilla, or Belinda;" or, in short, only some work in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour are conveyed to the world in the best chosen language.
>
> - From Northanger Abbey by Jane Austen

The Process of Making Meaning

During the Precision stage students are encouraged to open the text "again", open the possibility of a reflective experience. As the reader tries to make something of this particular experience of reading, then, "the best chosen language" - the metaphors, the juxtaposition of words, the peculiarities of phrase and tonal qualities - are not pieces of disembodied language, a textual object, but rather an encounter with words that the student has already lived through in a precritical response. The Precision stage encourages rereading; it is the stage of helping students find that list of secret things that all accomplished readers honour yet seldom talk about. If the key words of the Romantic stage of novel study are

"recreational", "extensive", "wide" reading, then the key term of the Precision stage is "core-intensive". The novels selected for the Precision stage have a certain rhetorical and thematic richness. During this stage students will discover that novels afford more than narrative pleasure; that is not to suggest enjoyable recreational reading ends at this level. Even though the novel is studied more intensively now, teachers still have a responsibility to promote and extend the extensive, wide reading promoted during the Romantic stage. In other words, wide reading exists side by side with close reading. The various activities outlined in Chapter Two here, such as sustained silent reading periods, book talks, publisher's blurbs, and frequent visits to the library should be part of the supplementary reading component throughout high school. During the Precision stage, the student will read both "extensively" on his own with less teacher direction and "intensively" in a core novel closely monitored and controlled by the teacher. A.N. Whitehead (1950) points out:

> If the stage of romance has been properly managed, the discipline of the second stage is much less apparent, that the children know how to go about their work, want to make a good job of it, and can be safely trusted with the details. Furthermore, I hold that the only discipline important for its own sake is self-discipline and that this can only be acquired by a wide use of freedom. (p. 55)

To keep the excitement of the Romantic stage alive in pupils is an immense task at the senior high school level. Even A.N. Whitehead (1950) admits that it is not fully possible "to take a whole class very far along the road of precision without some dulling of the interest". (p. 55) This is why effective teaching strategies will be so important at this stage. Assigned activities must promote both interest and insight. The Precision stage is not merely an aimless accumulation of precise definitions and knowledge (inert, uncivilized) about plot, suspense, conflict, character, theme. Rosenblatt (1968) and other proponents of transactional theory suggest that passive acceptance of the teacher's interpretation can bring only pseudo understanding, <u>verbalizing about</u>, rather than <u>experience of</u>, the work. Even the skills and knowledge to be imparted can so easily become substitute ends in themselves. The definition of the nature of irony, the statement of the theme - these are not the ends or the justification of the teacher's job. These are means by which the reader can handle or describe his response to the clues offered by the text. But their value as means lies always in their helping the reader to enter more fully into the total experience by which he organizes, re-creates the work for himself. In Rosenblatt's words:

> when we are helping students to better techniques of reading through

> sensitivity to diction, tone, structure, image, symbol, narrative movement, we are also helping them to make the more refined responses that are ultimately the source of human understanding and sensitivity to human values. (p. 291)

The Precision stage is more an active freedom of applying certain literary elements and devices to specific novels. The aim of novel study in Grades 9 through 11 is necessarily a dual one. On the one hand, there is the need to develop strong enduring interests in reading - motives for reading which will persist after the boy or girl leaves school; on the other hand, there is the need to improve the efficiency, "the precision" of the reading process itself, to foster the reader's ability to take what is there and to recreate, as fully and as sensitively as possible, the experience which lies behind the words on the page. Frank Whitehead (1966) cautions that teachers should not assume that such abilities are bound to develop of their own accord as an inevitable by-product of wide reading.

> Experience and experiments on both sides of the Atlantic have shown that even the most practised and highly educated readers often misunderstand what they read to a surprising extent. We must recognize that to realize and live again an author's experience is a difficult feat. (p. 69)

The Curriculum Guide, English - The Intermediate School (1988), suggests that students should by Grade 9 achieve the following objectives in addition to the objectives outlined in Grades 7-8:

> to respond to the novel emotionally, reflectively, and creatively, and share these responses with others;
>
> to understand setting, plot, character and theme, the essential elements of fiction. (p. 73)

The literature courses and the prescribed novels for each course for Newfoundland and Labrador, Grades 9 to 11, are outlined in Appendix E. A minimum of <u>two</u> novels for each course are required for intensive study. Frequent reference will be made to these specific courses and novels throughout this chapter. Furthermore, since the novel lends itself quite well to essay writing, reference will be made to the various prescribed language courses as well. Major writing activities might be planned in light of the writing process - Prewriting, Writing, Postwriting - as outlined in the <u>Bridges</u> language text in Grade 9 and the language texts prescribed for Grades 10 and 11, especially Language 2101 which focuses on the research essay. Such essays offer students an opportunity to express a point of view in connected discourse, supported by a knowledge of the novel. Students at this Precision stage should be provided with a choice of topics, be able to refer to their text if they wish, and be able to plan, outline, and write a multi-paragraph essay either in one class period as a unit test or over a longer time period as a formal assignment.

However, such longer response papers are not the only response options open to students in Grades 9-11.

Transactional theory suggests that good reading is a matter of responding to the text and of thinking carefully about both the response and the precise words on the page in order to understand both oneself and the work better. Transactional theory implies that students will read novels differently, but such different responses are valid starting points for further group discussion and writing of different kinds. During the Precision stage, students move from initial response ("transaction" as Rosenblatt calls it) to analysis of the text; often responses of students during a first reading, in a reading journal for example, compel them to look closely at the words in the text for answers.

Once students are beyond the school's reach, their reading is likely to be not only private, but also independent and unassisted by any other reader. While in school, however, students have the opportunity to invite others into the private exchange between work and self. Other readers can help tremendously by calling attention to different readings, alternatives that might not otherwise have been noticed. It is with the opportunity to reflect on the novel and to share those reflections with others that the Precision stage is concerned.

Probst (1988) suggests that response-based teaching is grounded in the student response to the text. The ideas taught in the literature classroom do not have identity and substance independent of the students, rather

they are produced by the student as they interact with the text. (p. 38) The questions (both from teacher and students themselves) and the various writing exercises suggested in this Chapter are all based on the premise of transactional theory which implies that unless students read and respond, there is no novel to teach. Probst (1988) contends that the student of the novel who merely "parrots the thinking of classmates", learns the "critical judgements of scholars", or "memorizes peripheral information about authors' lives and historical periods" has not begun to learn literature. Such parroted observations and memorized judgements "reflect not learning", but "no learning whatsoever". They indicate that the student has failed to confront the novel and "test herself against it". (p. 38) The exercises outlined in this Chapter are meant to promote students dealing with their responses. There is an emphasis here, as well, to have students share their responses as often as possible. Reading without anyone else to talk to, without anyone else to write for, a student too easily puts the novel aside without articulating her thoughts and thus without fully digesting it. Without the talking and/or the writing that might follow reading, the student's reaction to the work remains undefined, unspecified. Probst (1988) quotes Henry (1974):

> we read at our own pace, finish with an inchoate lump of meaning unformed by language, and then go on to other

> reading or nonreading activity. Only when we try to communicate the ideas of the passages to ourselves and to others or to relate it to another work or passage do we determine what meaning is really ours. --- In short, we must conceptualize it - join it to something. That is, we must synthesize it, which always entails bringing something of ourselves to it. The conclusion for teaching, it would seem, is that reading is inextricably tied up with both oral and written composition, with experience, with other concepts inside us, and with other reading.

The individual and group response called for in the various exercises in this Chapter are meant to help students sense their uniqueness, meant to help them see more precisely where they stand in relationship to the response of their peers and teacher. When students recognize that alternative readings are possible, they are encouraged to clarify their own responses and thus to understand themselves. Transactional theory calls for an atmosphere in the classroom which stimulates "thought and talk". The student should feel her answer is significant and worth further investigation. Specific questions are given at this stage to encourage concrete discussion built on specific observation and inferences that can be traced to the text. Sometimes the students' responses after a first or second reading may not be as thorough as the English teacher would have hoped for. The classroom should, as often as possible, demonstrate the process of thinking as well as its results.

The reading journal is emphasized both in this Chapter and Chapter Four to ensure that students discover their own routes into the literature. Such writing directs the students to look inside themselves. A variety of writings are encouraged in response to novels read, writings which Britton (1975) refers to as "transactional", "expressive" and "poetic" in nature.

The value of teaching the novel with attention to students' responses is that it allows this latitude and variety. The teacher can look for patterns in the students' responses and encourage them to try new things, not clinging to one proven method or the other. Transactional theory sees reading as an act of creation rather than a search for the one true meaning. The teacher relinquishes somewhat the traditional authority of the pedagogue and is seen more as a participant in the same processes of responding and thinking, able to contribute as another learner. Probst (1988) explains:

> In other words, the demand that the teacher respect student response is not a demand that she ignore her own. She should refrain from imposing her perception on the students, but if the class has matured enough to accept her views without holding them sacred, it may be useful to present them. They may broaden the discussion, showing the class how an older person, with more experience of the world and of books, reacts to the work. (p. 54)

The student should receive the teacher's opinions, not as the final word, but as the reflection of an experienced reader.

Development in reading and response to literature in this Precision stage is what Thomson (1987) calls "the process of getting better and better at making a text have meaning, of becoming more intellectually and emotionally active while reading". (p. 86) As the student moves through Grades 9, 10 and 11, he should be helped to read and respond with greater autonomy, power and control. The transaction that takes place between reader, text and novel is the important element in the experience of literature. Therefore one of the marks of quality literature for students, Protherough (1983) suggests, is that the literary experience leaves them sufficient latitude

> --- to remake the book as they read it, bringing to it their own experiences of life and of other books, giving characters and incidents a concrete form, filling in what is implied rather than stated, speculating and questioning, judging and sympathizing. Trivial, undemanding books spell out everything; they leave nothing for the reader to do; stack formula stories eliminate all sense of the unexpected. (pp. 28-29)

Students' evaluation or judgement of literature at this stage is characterized, Protherough suggests, by "judgement of credibility"; a concern for the "rightness" of the story is narrowed to concentrate on how far the experiences seem

"real" or "true". "I like the story because it is something that can happen in everyday life." Students at this stage also attempt "technical judgements". "There were a lot of descriptive words and I like the characters." As students grow older, the difference between liking and judging becomes clearer. Students learn that value judgements have to be substantiated by pointing to features in the text. Protherough explains that "at this key stage of development (age 13 onward), students learn (or fail to learn) that reading in a certain way, concentrating on certain elements in the story, is to become a critic. By "trying to move students too quickly, however, by presenting texts that are too difficult, by demanding over-sophisticated responses and making them feel that their own are inadequate, or by presenting novels as work rather than a source of enjoyment" (pp. 41-42), teachers may hamper rather than assist their development. In the Precision stage, as teachers analyze the novels under headings like theme, meaning, tone, imagery, diction, etc., it is important to lead students not to see the skills and concepts as ends in themselves but as helpful strategies for explaining and articulating meanings. Consider this in terms of characterization. A student is concerned at the Romantic stage about whether a character succeeds or fails in his/her quest. Now during the Precision stage, the student is fully concerned about <u>why</u> a character succeeds or fails. By the Generalization stage

(Chapter Four) of this thesis, students will consider what view of the world a character's success or failure implies. Thomson (1987), in a developmental model of reading strategies, refers to one stage of "analogising" and another stage of "reflection" (pp. 360-361), which coincides rather closely with what A.N. Whitehead (1950) and this writer are calling the Precision stage. At the stage of "analogising", readers' satisfaction include not only an interest in characters like themselves but a consideration of the implications of characters' behavior for their own lives, and so conscious connections are made between what happens in fiction and personal experience. By Thomson's (1987) stage of "reflection" the process of "decentring" from "me" to "outside me" is well underway and the "growing capacity for detachment" with "no loss of involvement" leads to deeper understanding of other people, their motives and aspirations in the human condition. (p. 179) The reading strategies associated with evaluating characters and interpreting themes

> include reconciling increasingly complex textual perspectives, filling in larger textual gaps and entertaining a range of alternative possible long-term outcomes.... readers have entered fully into ... the onlooker role of making detached evaluative responses. (p. 179)

Students will now read carefully for a sense of accumulating patterns of character interaction, plot development, and emerging themes. They will now focus upon order and form

and the way language is used to create desired effects. Rosenblatt (1978) suggests that for the reader to read aesthetically, he must focus his attention on the precise responses generated by the particular pattern of words. The reader, on the one hand, respects the limitations set by the verbal cues, and on the other, draws on his resources to fill in the gaps to realize the blueprint provided by the text. The reader recognizes the essential role of the text as the stimulus to the reader's creativity. He also recognizes both the openness of the text and its constraining function as a guide or check. Rosenblatt sees form as the mark of a work of art. Form is to be found in the text, in its arrangement of sounds, its syntax, its figures of speech, its configuration of ideas; in short, in the way the words have been patterned. Rosenblatt cautions:

> when the transaction between reader and text is thus ignored, the formal aspects of the text come to be viewed as essentially static. Rhetorical and critical terms become mainly classificatory and anatomizing, a naming of static components. Such terms should, on the contrary, be conceived dynamically, as the names of cues for the reader to carry out certain operations. (p. 89)

The distinction between efferent and aesthetic reading is crucial to this dynamic approach. The student reading <u>efferently</u> does not read the text as a work of art, but reads it to make a systematic classification of elements. In an <u>aesthetic</u> transaction with the text, however, the

reader has to use whatever he brings to the text and build out of his responses to the patterned verbal cues a unifying principle. Students will now realize that every incident, every detail has a reason for being included - realize that a novelist is guided by certain principles, which Ryan (1963) suggests guide all writers: principles like those of "relevancy and economy" and the "principle of continuity". During the Precision stage, students will begin to ask, "Why this episode?" "Why this description?" "This scene advances the action, but does it do more?" "Does it foreshadow?" Does it reveal character? How is this passage related to an earlier selection? "Why does the author re-emphasize this point?" (pp. 42-43)

One of the teacher's goals during the Precision stage must be to encourage a second reading, to encourage reflection on the novel as an art form so that students come to realize that it is a vision of reality and not reality itself. The teacher must encourage students to test their own visions against that of the work. Students will quite likely respond to questions about the logic of events (plot) and the nature of the participants (characters). Probst (1988) suggests the students will now begin to ask questions like the following which, when phrased appropriately for the novel and the class, lead almost inevitably to discussion of the form of the novel:

> Do people behave as these characters behave?
>
> Would you, in similar circumstances, act that way?
>
> Do events really follow one another as these do?
>
> Are the events coincidental or are there cause-and-effect relationships among them? (p. 107)

Gutteridge (1986) called for a second reading with "focused questions as advance organizers and follow-up aids to synthesis" and also "lots of opportunity for students to talk out their responses in groups and under the guidance of the teachers". (p. 6) The reading during the Precision stage is more than stock forms of analysis like writing character sketches, drawing plot graphs, naming three examples of irony. Students should now see what Gutteridge (1986) calls "the interplay of character and event, the connotation and evocation of the language as it helps the reader respond deeply to a character's values and motives, and to the story's setting (i.e., images, descriptions, sentence rhythms, tone of voice, authorial viewpoint et al)". (pp. 6-7)

In the Precision stage, as in the Romantic stage, the teacher's enthusiasm for the novel, her shared reading skills, her ability to relate the novel to other literature or personal experience is crucial. By the Precision stage, one can usually rely upon the children's willingness to look

forward. Part of the teacher's function now is to temper the students' headlong pursuit of plot with the encouragement to pause and reflect upon what has happened and so increase their enjoyment of what they have read. Introducing a novel to Grade 9 students is always enhanced by a good oral reading of the opening chapters either by the teacher or by advanced fluent readers. A teacher at any stage who cannot read aloud well is seriously handicapped. Benton and Fox (1985) stress that reading aloud well is not essentially a matter of technique - "a teacher's reading is an index of the kinds of confidence he has available to him and his relationship with the class. A willingness to be experimental - playful even, with his voice, to hold a pause, to characterize anyone from a goose to an Archbishop." (p. 111) Ultimately, Benton and Fox (1985) posit, a good reading grows from a sense of personal freedom and security whose discovery and rediscovery are at the heart of good teaching.

The teacher, as well, would have handy oral questions focusing on initial response to characters and potential conflicts. If setting (time and place of Thomas Hardy's The Woodlanders, for example) is remote to students, some background information, pictures, articles might be useful. During the Precision stage, SSR periods are still important to provide students with the opportunity to enjoy the novel and "put it together" for themselves. During such

Sustained Silent Reading periods the teacher may sometimes engage in one to one "interview", conference, or small group instruction, giving help to students experiencing particular problems, listening to student response to a recent reading experience or introducing an individual or small group to a different complementary/supplementary novel. It is important that such interviews or sub-group teaching not interrupt the silent reading of the rest of the class, and teachers may well find themselves using the adjacent hallway as an extension of their teaching space. Such conversing, such interviewing is in fact a valuable teaching strategy, for it provides the space which readers need for reflection so that response can grow in that middle ground where book and reader meet. One of the principles of instruction implicit in transactional theory is providing students time to crystallize their ideas. The theory calls for encouraging students to reflect upon their responses, preferably before hearing the interpretations of others. Probst (1988) stresses that the reader should be active and responsive. He should not be simply receptive, waiting to be provided with interpretations, to have significances pointed out and implications developed for him.

> To do so is to accept someone else's reading uncritically, adopting another's feelings and thoughts as one's own. Encouraging that docility makes for placid, malleable, lazy students and places the English teacher in an untenable position, diminishing his role

> from that of teacher to that of spiritual leader, charged with the unethical task of molding his students. (p. 24)

In a conference, the teacher must demonstrate respect for both the perception of the student and the words of the text. The teacher must convey somehow that she is not the source of meaning; meaning is created through the subtle process of reasoning about one's own responses to the words. Transactional theory promotes such conferencing as a cooperative venture in which younger student and more experienced teacher reason together. In private conferences the teacher may be frank, asking more penetrating questions, encouraging students to take responsibility for self-examination.

Longer Response Papers

During the Precision stage, student assignments on the novel will require more detail and organization and will involve a variety of activities such as making collages, writing poems and stories, creating letters and expressive opinion pieces, compiling reading journals, or engaging in role-playing, class debates and group seminars. For the better student this is the stage, as well, for expository, research-oriented essays. One of the prescribed novels for Grade 9 is Schaefer's Shane. After students have read the

novel, there are many writing activities which teachers can encourage:

> In your writing journal, write a paragraph in which you state your ideas about what it means to be heroic.
>
> List five characteristics which Shane possesses which could be classed as heroic.
>
> Tell what you learned about "growing up" in the novel Shane. You must refer to characters and events in the novel to support your views. You may as well attempt to relate the events in the novel to your own experiences.
>
> What does Shane show us about the dangers and values of hero worshipping?

Appendix F provides a sample assignment this writer has used with an average Grade 9 class on the novel Shane.

Gutteridge (1986) encourages such related language activities.

> If a student does very badly on the independent writing assignment, the teacher is in a better position to decide whether the student's reading skills (interpreting the text), synthesizing powers (putting small insights garnered in group talk into a personal order) or expository/ argumentative writing ability is at fault. (p. 27)

The historical novel First Spring on the Grand Banks by Bill Freeman (Grade 9), lends itself well to resource-based learning and writing. In a guide to this novel, Sparkes (1981) provides an extensive list of suggestions to extend the students' appreciation of the

Newfoundland fishery of the past. Sparkes suggests interviewing some older fishermen of the community if possible. He provides, as well, a resource list where students might find information on topics like the following:

> The merchant versus the fisherman in the Newfoundland fishery.
>
> The history of the cod fishery on the Grand Banks.
>
> Offshore and inshore fishery.
>
> Gear and supplies of the fishing industry.
>
> Map drawings of southeastern Newfoundland and the waters surrounding it complete with names of bays, harbours, banks. (p. 38)

There are many other interesting writing assignments teachers can encourage with this novel. Students can study the photographs provided in the novel or find other books containing pictures of Newfoundland around 1874. Students can make a collage or write a descriptive essay to describe the clothing, fishing gear, houses, boats; in short, give a sense of what it must have been like to live in a Newfoundland outport at that time. The Language course in Grade 9 encourages students to follow the writing process when they write. As a prewriting activity on First Spring on the Grand Banks, this writer divided the class into seven groups of five students each to discuss the elements of the novel. Group one was asked to "brainstorm",

to create a "thought web", a wall chart, a map to reflect the setting of the novel. Group two was asked for a wall chart listing the major events of the plot. Group three dealt with the themes, while the remaining groups were asked to sketch the various characters in the novel. Later each group of students would use its thought web as a basic outline for a fully developed group presentation to the class. The reader can see in capsule form (Appendix G) two thought webs students created on the character Canso and the themes of First Spring on the Grand Banks.

Benton and Fox (1985) encourage students to use such wall charts along with short quotations from the text which capture the essence of character, setting or theme. Each group collects apt quotations and observations which support the sketch or theme they are developing. In each class students keep track of developments by adding to their wall charts while reporting their additional findings to the rest of the class. The teacher serves as the pupils' "scribe", not only to ensure clarity of writing but to promote discussions about why a choice has been made before it is written on the chart. (p. 123)

Reading a novel is neither a search for the meaning of the work, as in the New Critical approaches, nor a self-contained journey into one's own mind, as Bleich's subjective criticism would suggest. Reading, Probst (1988) suggests, is really an opportunity to explore and create.

The question becomes not so much, "What does the work mean?" as "What can we do with the work?" Transactional theory (Rosenblatt and Iser) sees the potential richness of the literary work exceeding its contents, because the work initiates emotional and intellectual responses that cannot be predicted from the text, and cannot be said to reside in the text, but are not purely and simply within the readers. Probst suggests that such an approach forces the teachers to consider the perspectives of their students and look on them as "potentially active, thinking creative individuals". (p. 244) Furthermore, Probst adds, it broadens the possibilities for teaching because it respects the potential of the work to generate thought that goes beyond the work itself. Students need not be confined "to interpretation, to discussing meaning or the author's techniques and intentions. Rather, they may explore the possibilities of transforming the work of fiction into a poem", or they may find a work "stimulates them to introspection". (p. 245) Probst refers to the work of Iser (1978) whose view implies respect for all such possible directions. The field in which the reader may play is larger, in Iser's conception of literature, than it is in the New Critics, and the range of possibilities for the classroom is thus significantly broadened. Yet, despite these possibilities, the reader is not outside the control of the text. As Iser (1978) is careful to point out, the work structures and directs, and

it is this fact that gives the work its significance. It provides a "structure that enables the reader to break out of his accustomed framework of conventions, so allowing him to formulate that which has been unleashed by the text". (p. 50)

This writer has endeavoured to broaden the range of possibilities for the literature classroom by encouraging students to respond to specific novels by writing cinquains (pronounced sang-kane), a short poem of five lines. Cinquains are written to a pattern. The writer's aim in a cinquain, according to Bridges 3, the prescribed language series for Grade 9, "is to capture the essence or the heart of a subject in only five lines". (pp. 101-104) Such a response encourages the student to reflect upon the characters he is meeting in a novel. Students often read their cinquains to the class where whole class reaction is encouraged. Such open discussion provides a good springboard for a more precise exploration of emotional and intellectual responses.

The following is a sample of a cinquain assignment this writer has used with the various novels prescribed in Grades 9 through 11.

> Writing CINQUAINS
>
> As you read your novels this year look closely at the characters and the motives for their actions. Then try writing a cinquain, a five line poem

which basically adheres to the following format:

Title:	Name of character
Line I:	A descriptive noun for the character
Line II:	Two adjectives that describe the character
Line III:	Three words that describe an action of the character
Line IV:	Four words that express an attitude or feeling about the character
Line V:	One word that sums up line I-IV

The following are three examples of cinquains this writer attempted when he was preparing some lesson plans on Jack Schaefer's novel, Shane and Bill Freeman's First Spring on the Grand Banks (Grade 9).

#1 Shane
cowboy
mysterious, heroic
defeated the stump,
courageous against Fletcher's bullies,
knight.

#2 Shane
hero
alert, watchful
fighting for justice,
"self-sufficient as the mountains",
solid.

#3 Canso
fisherman
courageous, humane
stole "The Newfoundlander"
anxious to avenge Hunter
winner.

After you have written your cinquain, read it to the class as a basis for some class discussion on the various characters and their development. Before you begin, let's look at some more examples. Paul Zindal's novel, The Pigman (Level I, Thematic Literature

1200) has three main characters John Conlon, Lorraine Jensen and Mr. Angelo Pignati. Examine the following cinquains:

#4 Angelo Pignati
Widower,
lonely, delightful
shrouds wife's death,
a great big kid,
trespassed.

#5 John Conlon
teenager
handsome, imaginative
elected bathroom bomber,
grows to know love,
matures.

#6 Lorraine Jensen
friend
sensitive, sensible
longs for companionship,
thinks they murdered Pigman,
punished.

The main character in Ernest Hemingway's short novel, The Old Man and the Sea is Santiago (Level II, Literary Heritage 2201).

#7 Santiago
fisherman
humble, proud
goes too far,
shows grace under pressure,
indomitable.

In the space provided try to write your own cinquain about either a major or minor character in a novel you are presently reading. Be prepared to explain and justify before the class why you chose the words you did to describe the character.

Title: _____
Line I: _____
Line II: _____
Line III: _____
Line IV: _____
Line V: _____

> Read the novel carefully; have fun with the writing.

When students are encouraged to write (Britton's poetic function) poems or stories, they become better readers of poems and stories (spectator role) and thus better able to analyze the way stories and poems operate on them (participant role).

The Importance of Text Selection

The choice of quality novels may be the most telling decision taken by language arts teachers during this stage if they want to "hook" students on more detailed written and oral responses. The maturing student now wants texts that are linguistically rich but accessible, psychologically engrossing and capable of holding attention over a sustained period. Thomson (1987) refers (pp. 31-32) to the English Schools Council stud" of Frank Whitehead (1977). Whitehead and his colleagues found that teachers were imposing adult literary works on children before they were ready for them. This practice was most evident in the fourteen to fifteen year age group in which Brontes, Dickens, Wells, Shute and Golding were far more frequently mentioned than Leon Garfield or Rosemary Sutcliff who have contributed to making the past thirty years a golden age of children's and adolescent fiction. The right book brought

forward at the right time can make all the difference to a student's reading development. It also affects the quality and scope of the student's response. Thomson (1987) suggests that many teachers at junior and high school are obviously not so familiar with children's and adolescent literature as they should be:

> It would appear that as students progress through secondary school, the gap between what they choose to read and what the school provides and recommends becomes increasingly wide. The fact that most students are not well acquainted with outstanding contemporary children's and adolescents' authors indicates that teachers are not generally succeeding in the task of matching pupils and books, and may justifiably be seen as widening the gap rather than bridging it. (pp. 32-33)

By the Precision stage, the student, now hopefully an expanding reader, is focusing on fiction with a firmer sense of it as a genre to be preferred over other competing genres. Students will now accept teacher-directed re-reading and will be more conscious of the richer use of language and form (connotation, point of view, textual descriptiveness). In short, this stage calls for a certain "literary competence".

During the Precision stage, the student is asking more questions as he/she attempts to comprehend a novel. Gutteridge (1983) quotes Frank Smith:

> Comprehension is getting one's questions answered. The twin foundations of reading are to be able to ask specific

> questions (make predictions) in the first place, and to know how and where to look at print so that there is at least a chance of getting these questions answered. (p. 31)

The word "question" comes from the Latin root meaning "to inquire". Hunkins (1976) makes the point that effective materials and potentially stimulating situations and assignments will be of no value if the teacher lacks skills in formulating questions and using various questioning strategies. Questions must serve as guides by which students develop more in-depth perceptions. The teacher can and must ask questions that enable students to use him/her as a sounding board. Hunkins (1976) states:

> The teacher can formulate questions in various avenues of search. Of course, the teacher can use questions as lesson motivaters; questions can supply the focus for investigation. (p. 29)

If teachers use questions in such ways and encourage students to formulate their own questions about a text as they read, students will discover that questions are a most valuable tool.

By Grade 9, more reflexive second reading or "reprocessing or thinking through the text" becomes normal, where sustained discussion of text(s) is commonplace. The student as well begins to see the function of literary devices (imagery, symbolism, irony) and form (structure and style). However, as Margaret Ryan (1963) quite rightly cautions:

> No segment, large or small, is in any sense discrete.... One cannot speak of plot without at the same time speaking of structure; nor of imagery without implying style.... Everything in the novel is there to illuminate some aspect of this central core. (p. 43)

Students will begin to see the relationship between the various elements more clearly. They will begin to realize how each pertinent incident can accomplish a dual purpose, revealing character and advancing plot, how each succeeding incident in the sequence contains both a reminder of a past event and a new element intensifying the conflict. Readers will now understand not only how incidents relate to each other, but begin to appreciate the author's order and the amount of suspense it can generate.

In Thematic Literature 1200 (Grade 10) there is much discussion concerning the "theme" or central insight of a work. It is important to help students realize that themes are often implied rather than directly stated, that identifying the central insight of a novel can be rather difficult and cannot easily be reduced to some ready-made statement which students perceive as either right or wrong. Debates can be very valuable techniques to use at this level. By giving the students three or four statements or "resolutions", they are expected to test and measure them against the elements that actually appear in the specific novel. Those students who argue against the statement or resolution must prove not only why it is not really the

theme but, as well, present a counter plan which supports a different view. Some students in a class of Literary Heritage 2201 (Grade 11) could discuss the theme of endurance - man's capacity to endure the inexorable ways of an impersonal nature - in Hemingway's novel The Old Man and the Sea. Others would focus on the line:

> A man is not made for defeat
> A man can be destroyed but not defeated.
> (p. 103)

However, any such statements become mere platitudes or truisms when divorced from the context in which they are presented. A student debater would have to discuss plot, the struggles of Santiago with the marlin, with the sharks, with the townspeople, with himself, to really test and measure and prove whether such a statement of theme would be appropriate.

During the Precision stage, the student is engaging in more questions and responses, more discussion and debate, more interaction with his peers in small groups. Through the give and take of these discussions, learning takes place for all parties. Through Grades 9, 10 and 11 (Gutteridge (1983) suggests as early as Grade 7), teachers will attempt to lead a reader to ask questions that the writer or teacher would consider appropriate: What is the novel saying? What do you think of what the novel is saying? Questions which Gutteridge (1983) calls "Moral-Thematic" become part of the re-reading process. Students

draw on literal interpretations of the text in order to deepen their responses to themes and moral issues. "Deepen" in Gutteridge's (1983) terms means "extending the themes out to the social milieu as well as pulling them inward. Students are moving away from basic "what is going on?" to come to a more reflective re-evaluation of "what is being said?" (p. 39) Rosenblatt (1978) sees the reader as "active". He is not a blank tape registering ready-made meanings. "He is actively involved in building up a novel for himself out of his responses to the text." (p. 10) He has to draw on his past experience with the verbal symbols. He has "to select from the various alternative referents that occurred to him". (p. 10) He sometimes has to reinterpret earlier parts of the text in the light of later parts. He pays attention, not only to what the words point to in the external world, but also to the images, feelings, attitudes, associations, and ideas the words and their referents evoke in him. Furthermore, the text may lead the reader to be critical of prior assumptions and associations. The student may discover that he has projected on text elements of his past experience not relevant to it, and "which are not susceptible of coherent incorporation into it". Or he may have failed for various reasons to respond to all of the stimuli offered by the text. Rosenblatt posits that the reader's creation of a novel out of a text

must be "an active, self-ordering, and self-corrective process". (p. 11)

Gutteridge (1983) adds that the teacher has the particular responsibility "of raising the students' consciousness of fresh perspectives on literature". (p. 39) Questions of "a new order", at a level of "greater explicitness", must be formulated for students with varied backgrounds, abilities and tolerances.

During the Precision stage, two types of questions concerning what is presented (factual) and why and how it is presented (interpretation) are usual ones. Students in Grades 9 and 10 would have little trouble with a factual question like, "What took place at Shane's first meeting with Chris?" The interpretation type question, "How does the author show Shane is under tension?", requires more discussion in small groups, more support of opinions, more debate in front of the entire class.

It was illustrated in Chapter Two of this thesis that the Romantic stage is a stage of free reading, reading for enjoyment and basic comprehension of "what's happening?", "who did it?", "where did it happen?", with little re-reading. Now in the Precision stage such basic questions are still important as a first step to advancing to questions of a more rhetorical nature. D.W. Harding (1967) analyzes the psychological processes involved in the reading of fiction. He suggests that once readers have

passed the elementary stage (Whitehead's Romantic stage) of becoming interested in a novel and understanding it on at least a rudimentary level, they take up the role of the onlooker and can be described as serious readers:

> When we think of reading fiction seriously, we assume that three main processes will be occurring: first, empathising with the characters; secondly, evaluating what they do and suffer; thirdly, in some measure accepting or rejecting the values the author implies by his interest and attitude. (p. 14)

Gutteridge (1983) suggests three readings of a novel. Phase one or first reading would be reserved for basic questions for comprehension. Phase two calls for questions of a more rhetorical nature. For example, on a novel like Jack Shaeffer's Shane, Grade 9, Gutteridge (1983) suggests these rhetorical questions:

> To what extent is Shane's character responsible for that action?
>
> Considering Shane's behavior in these chapters and the mood created by the description of the setting, what is likely to happen?
>
> What does the description of Shane's clothing tell us? (pp. 42-43)

Such rhetorical comprehension is very much a matter of having an awareness of the elements of story telling, tone, setting, suspense, foreshadowing, range of characterization, and effective use of diction to establish mood and atmosphere. For young readers this second phase of

comprehension requires a second more subtle reading requiring special attention to the designated elements and verbal cues and to reinterpretation of initial responses made during the first more basic reading. Likewise Rosenblatt (1978), in her discussion of response to texts, distinguishes between the reader's initial unarticulated responses, the web of feelings, sensations, images, ideas that he weaves between him and the text, and what she calls the "second stream of response", which includes setting up hypothetical frameworks, entertaining expectations, selecting from alternative responses, revising what has been read in relation to what follows - a kind of self-criticism. Rosenblatt suggests that for this second stream of response, the reader resorts to words as the medium of interpretation, an activity which involves introspection and recollection so that the reader looks back to restructure the text. "The evocation of even the simplest work is tremendously subtle and complex, with its blending and balancing of overtones, attitudes, feelings and ideas. --- Reflection on the literary experience becomes a re-experiencing, a re-enacting, of the work-as-evoked, and an ordering and elaborating of our responses to it." (p. 134)

As well, Gutteridge (1983) suggests a third reading or at least a third "re-thinking" is necessary. He calls this "moral-thematic" comprehension. For a novel like

Shane, Gutteridge suggests questions like the following during this third phase:

> What do you think of Shane's actions?
>
> What other heroes does he remind you of?
>
> Would you have followed Shane to town as Bob did? (p. 44)

Such order or phases of questions is important. Gutteridge warns against introducing "what do you think of?" questions before "what happened?" questions. As students mature they should do more reading, more thinking, and a more complex applying of themes. Gutteridge provides a model lesson on a short story to demonstrate how a student should move through a first, second and third reading of various works of literature. This writer has attempted to use Gutteridge's model to formulate a series of questions on John Steinbeck's novel The Pearl which is prescribed in Newfoundland for Grade 9.

The teacher could introduce The Pearl by creating a context for the story. This writer suggests calling upon the students' prior knowledge to get them to react (personal response) to some questions like the following:

> Do you know of a father who tried very hard to give his family everything, but in the process loses everything?
>
> Have you ever hurt someone close to you without meaning to do so?
>
> Would winning the lottery bring you total happiness? Why? Why not?

> Do you feel such luck would cause jealousy and greed among those around you?
>
> Can real peace and happiness be purchased?

After students have been given an opportunity in SSR periods to read the novel, the teacher might read a chapter or two aloud. At the end of each chapter, a few questions presented orally will assess initial student comprehension. Oral reading, like silent reading, is essentially a rethinking of the ideas on the printed page; the only difference is that the oral reader has the additional responsibility to express what he is thinking in such a manner that those who are listening will think with him. The teacher himself may read aloud while the students follow in their books. Frank Whitehead (1966) suggests that such reading is a particularly valuable "lead in" when embarking on a new novel. It may also be the only satisfactory way of dealing with the occasional passage or chapter which for one reason or another is really above the class's capabilities. Quite apart from its beneficial effect on interest, however, this procedure does more for the pupils than is sometimes realized. Frank Whitehead (1966) points out that if students follow the lines of print with the eye while simultaneously listening to the voice, a good reader converting the print to meaningful sound, they are participating in the act of reading at only one remove:

> The reader's grouping of words, phrases, clauses, the instinctive modulation of his voice, the patterns of intonation, stress and rhythm which she imposed on the words all provide a guide and a model for that interpretation of the thought behind the print which the pupil has to learn to accomplish for himself; thus, the "re-thinking" which is indicated by the sound of the voice reading aloud begins gradually to be transferred to the pupil's silent reading of the printed page. (p. 33)

Whitehead then refers to those sections of a novel containing dialogue. Such sections, he contends, can be given a "dramatised or semi-dramatised" reading in which different pupils read the parts of the various characters while yet another pupil acts as narrator. The bits of dialogue are usually fairly short and relatively simple and idiomatic in their construction so that they are likely to be suitable material for the more inexperienced readers to try their skill on.

Thomson (1987) discussed a study by Gordon Wells (1982) which suggested that reading stories aloud and discussing them with children in a way which encourages them to relate their own experience of the world to the imagined world of the story, and to reflect on both, "is a productive way of helping them to direct and control their own thinking and language processes". (p. 80) This relationship between storying and the growth of literacy and reasoning is apparent at all stages of human development. Thomson reminds us that it is just as important for English teachers

to spend time reading stories to secondary students as it is for parents to read stories to pre-school children. Thomson continues:

> Our sense of story continues to develop as our language and our reasoning power develop. These processes of growth are interactive and mutually supportive. The better we read literature the better we think and the better we use language ad infinitum. (p. 80)

Basic Questions After First Reading

Gutteridge (1983) suggests that every activity the teacher plans during phase one (first reading) is meant to promote interest and involvement in the ongoing features of the story - conflict, suspense, characters and their actions. There will often be more questions than answers on such a first reading. The objective now is simply to present the novel in a dynamic way to students across a range of ability. Probst (1989) recommends (p. 9) a strategy of Bleich (1975) which he used to invite students to respond to the text. Bleich suggests that students be asked to identify "the most important word, the most important passage, and then the most important feature" in a text they have read. From any novel a group of students will choose a collection of words, passages, features diverse enough to stimulate conversation about why a

particular word seems important to one student and not to another, and about what constitutes importance.

To ensure that the student is familiar with "what happens", a series of questions like the following that this writer has developed on The Pearl should help. Such questions are really a guide or teaching strategy intended not only to test the student's knowledge but also to prod his thinking so that he may understand more fully what he reads. Such questions are really aids to understanding, designed to draw attention to important aspects of meaning which may have been overlooked or misunderstood. Such questions help pupils build up for themselves a fuller and more vivid imaginative re-creation of the writer's experience. Responses are such that they can be referred to as the literal aspect of a story or as its content. If a question about the story can be resolved by facts or groups of facts and without reference to special terminology or extrinsic experience, then it probably belongs to the basic comprehension phase.

Phase I: First Reading
Basic Questions

The text in this case is The Pearl by John Steinbeck. Page references are to Bantam edition (Bantam Books Inc., New York, 1974).

Chapter 1

(a) What hints are there in this chapter that Kino and his family are not rich?

(b) What is the threat to the baby Coyotito's life? How did Kino and Juana react to the danger?

(c) The people of the village predicted that the doctor would not come to treat Coyotito. Why wouldn't the doctor come?

(d) The doctor is described on page 11. What sort of man is he? What evidence is revealed through the rest of the chapter that the doctor is rich? is cruel?

(e) How does Kino feel about the doctor?

Chapter 2

(a) Why, in your view, did Kino's canoe hold so much value for him?

(b) In this chapter Kino goes in search of pearls. What is a pearl? How is it formed? How do we know these pearls are of great value?

(c) Why was it so important for Kino to find a pearl at this particular time?

Chapter 3

(a) When the town's people heard about Kino's good luck certain thoughts came in their heads. What were the thoughts of:
(i) the priest?
(ii) the shopkeepers?
(iii) the doctor?
(iv) the beggars in front of the church?
(v) the pearl buyers?

(b) List the benefits Kino thought he would gain from the pearl's wealth.

(c) Why does the doctor come to visit Kino after having refused to help Coyotito that very morning? What is your opinion of the doctor at this point?

(d) How does the doctor convince Kino to let him treat Coyotito for the scorpion's bite? Do you think the doctor can be trusted?

(e) What incident in this chapter prompts Juana to encourage her husband to throw the pearl away?

Chapter 4

(a) What prevented Kino from bargaining with each pearl buyer to obtain the highest price for his pearl?

(b) What indications are there that the day Kino was to sell his pearl was an event of great importance for all the town's residents?

(c) What do you learn about the first pearl buyer to suggest he is not to be trusted?

(d) What does each pearl buyer say about the value of Kino's Pearl of the World?

(e) How does Kino react to the pearl buyers' estimates of his pearl's worth?

Chapter 5

(a) Why did Juana wish "to throw the pearl back in the sea where it belongs"?

(b) Why did Kino hit and kick his wife? Have you ever resorted to such violent behaviour? What makes people behave like that?

(c) Before Kino leaves his brother Juan Tomas to travel north to sell his pearl, three unfortunate incidents occur which demonstrate man's evil and greed. What were those three incidents?

Chapter 6

(a) Where did Juana and the baby hide while Kino tried to wrestle the gun from the enemies tracking his family?

(b) Outline what happened in the battle beside the small mountain pool. What went terribly wrong there?

(c) Kino and Juan return to La Paz with the pearl. As Kino stands by the edge of the sea he looks at the pearl in a different way. Who actually throws the pearl in the sea?

Brief overview of the novel (not for indepth analysis or discussion of the novel but an open-ended invitation for students to comment on their initial response to the ending of the story and its implications).

(a) Why did Kino throw the pearl back into the sea?

(b) Would you have thrown the pearl away? Or would you have gone on to the city to obtain a better price? Or would you have returned to La Paz to sell the pearl for the 1500 pesos the pearl buyers offered originally?

It is no longer a pearl of hope. How does he see the pearl at this point?

Rhetorical Questions after Second Reading

Gutteridge (1983) says that on the second reading, students are asked to "think through the novel once again with a focus on those rhetorical elements that are likely to have been only half-noticed or not noticed or not fully integrated with the on-rushing of the narrative". (p. 57) The second, more precise reading involves more careful analysis of parts of the text without "tearing it apart". The goal here is to stimulate careful reading and to illustrate its value by having a discussion that adds richness to the novel whose basic meaning pupils comprehended during the first reading. Hunsberger (1985), in her discussion of the experience of "re-reading", suggests that sometimes it isn't until the end of a novel that readers realize that there is another dimension to the book that they haven't really picked up until then. To Kill a Mockingbird (Thematic Literature 1200, Grade 10) is a story of a lawyer, Atticus Finch and his children, Scout and Jem, during the Depression in Maycomb, Alabama. But it is also a story about life in the South and the problems of race relations and prejudice everywhere. If a reader is near the end before the second possibility occurs to him, a re-reading can be a more illuminating way of explaining the possibilities. The reader now holds a different, more

thoughtful "conversation" with the text. Hunsberger (1985) credits such re-reading as:

> a way of moving ourselves forward, of deepening our understanding. When shared communication occurs between text and reader, the rereading is like another conversation with a friend, pursuing a wish to become better acquainted with the writer's thoughts. (p. 162)

During the first reading of a novel, the reader's interpretation is influenced by that part of the novel which has gone before. But in a re-reading, the interpretation is influenced by both past and future text since the reader already knows what is yet to come. For example, if a reader in Thematic Literature 1200, Grade 10 re-reads The Pigman by Paul Zindal, his interpretation of John's "bathroom bomber" antics, the drinking at Masterson's tomb, and his battles with "bore" is colored by the knowledge that John will mature by the end of the novel when he loses a very close friend, Mr. Pignati, that tragic day at the zoo. The reader's impression of John in the earlier incidents is now different since it is influenced by the knowledge of John's compassion and maturity at the end when he realizes that his life now would depend on what he does with it.

> We had trespassed too - been where we didn't belong, and we were being punished for it. Mr. Pignati had paid with his life. But when he died something in us had died as well.
>
> There was no one else to blame any more. No Bores or Old Ladies or Nortons....

> There was no place to hide - no place across any river for a boatman to take us.
>
> Our life would be what we made of it - nothing more, nothing less. (pp. 148-149)

Iser (1978) would suggest that, even during a first reading of a novel, the student finds himself changing perspectives, revising impressions, accumulating information and insights and passing through a series of emotional states. In the case of John Conlon, the character referred to above, the reader's shift in perspective demands some accommodation. The reader is forced to examine the new evidence as he reads. The effect of the novel is to arouse an expectation and then frustrate it; the reader is thus invited to participate in the process of learning, which is the process of continually revising one's perceptions and beliefs.

Re-reading, Hunsberger (1985) contends, gives the reader a holistic view and a control of text which is not possible in a first reading during which the reader trustingly and somewhat blindly follows the author's lead. "This knowing what is ahead during the rereading seems to enrich rather than spoil" (p. 162) the story.

As the questions below illustrate, this second reading is more than just "going over it again". The questions this time should have a fresh angle and configuration leading to a heightened awareness of character, descriptive detail (setting, atmosphere) and

emerging themes. Questions of purely aesthetic or literary intent are excluded because they involve a very high level of influence as well as knowledge beyond the text. This writer formulated the following rhetorical questions to help students consolidate their hold on the novel The Pearl:

Phase II: Second Reading

(a) Since The Pearl is a parable, the setting is not specific as to time and place. What can you say about the setting of this novel?

(b) The protagonist in this novel is the family of Kino, a family who seek physical, spiritual and economic security as all families do.

The antagonists are the forces that act as a threat to the fulfillment of the family's needs; there are really three forces - the doctor, the church and the pearl buyers.

Conflict in The Pearl is the battle between Kino's family (protagonist) and the threatening forces (antagonists).

Can you find and explain three specific examples that illustrate Kino's battle against these threatening forces.

(c) Juana at one point in the novel thinks "Kino would drive his strength against a mountain and plunge his strength against the sea". Is Kino really fighting a mountain or the sea? Why are the mountains and the sea good representations of and symbols for the forces Kino is fighting?

(d) One critic (Ryan, 1964) who wrote about the novel The Pearl suggested

that the following might be its theme or basic idea:

> "The use of force strips of their humanity both those who use it and those against whom it is used." (p. 15)

List all the specific references you can find in the novel when Kino's enemies and Kino himself are described, not as human beings but as animals or machines. For example on p. 80, when Kino learns of the destruction of his canoe, he "is now an animal for hiding, for attacking".

(e) Steinbeck tells (p. 22) of the many subjects of songs sung by Kino and his people, a people who cannot read or write. Why do you think such songs would be important in such a simple culture?

(f) There are many examples of vivid description in this novel which appeal to the reader's sense of <u>sight</u>, <u>sound</u>, <u>touch</u>, and <u>smell</u>. Select one example of each description and explain to your small group what such imagery adds to the novel.

(g) What does Juan Tomas, Kino's brother, mean (p. 70) in saying that Kino has defied not the pearl buyers but "the whole way of life"?

(h) On p. 42 Steinbeck writes:

> "Out in the estuary a tight woven school of small fishes glittered and broke water to escape a school of great fishes that

> drove in to eat them ... the people could hear the swish of the small ones as the slaughter went on".

Why does Steinbeck include this description of animals between the doctor's first treatment of Coyotito and his second visit and what does such a description of animal life tell us about the doctor and his treatment of Kino's family?

Furthermore why does Steinbeck describe the ants on p. 92?

(i) Novelists often use contrast: setting off two things by opposing them to each other. Did you notice how the neighbourhood where Kino and Juana live is contrasted with the city of stone and plaster where the priest and doctor live? How are the localities different? Why is such contrast important in this novel?

(j) As a novel progresses after the opening situation, each new incident increases the intensity of the story, its suspense. The reader becomes excited and curious about the outcome of the story. The suspense is high as Kino and his family travel north pursued by the trackers. Can you find an incident where your curiosity is most high?

A good writer gives a number of hints (foreshadows) along the way through a novel about the outcome. If a reader reads carefully he will recognize such hints. Often Steinbeck hints that the possession of the pearl might lead Kino to some harm. For example on p. 56

> the neighbors hint "what a pity it would be if the pearl should destroy them all"; again on p. 70 Juan Tomas speaks to Kino "I don't know ... but I am afraid for you. It is new ground you are walking on, you do not know the way". Can you find 3 further hints that Kino's hope and dreams may not be fully realized?

Moral-Thematic Questions after Third Reading

It would now be appropriate, Gutteridge (1983) suggests, for the teacher to assign large "moral-thematic questions (with some mixture of the rhetorical on occasion) which relate the conclusion to the story-as-a-whole and call for students to bring their own experiences and views fully into play". (p. 60) Such moral-thematic questions insist on considered reflection about both the novel and the individual's own experience in relation to it. The profundity of a novelist's moral vision cannot be experienced without a recognition of the structure of the text, without an understanding of the way language is used to control tone or without a realization of the methods used to arouse the reader's curiosity or to delay its satisfaction. Gutteridge (1983) posits:

> Thus, this process is actually a third reading, perhaps not literally but certainly in the sense that the story-as-a-whole and its significant details are re-experienced in the mind and recreated through the talk for which these questions have been deliberately

> formulated. Here, at last, the pleasures and uses of literature are fully realized. (p. 61)

This writer formulated the following moral thematic questions on The Pearl for a Grade 9 class. Now the world view of others (author, teacher, peers) is brought to bear on each student in an atmosphere that encourages independent, public speculation and private reflection:

> Phase III: Third Reading
>
> (a) In his brief foreword Steinbeck suggests that The Pearl is a parable - a tale intended to convey a moral or spiritual truth. To some readers the moral could be "The love of money is the root of all evil"; to others it could be "Money cannot buy happiness". In the foreword, Steinbeck writes concerning the parable, "perhaps everyone takes his own meaning from it and reads his own life into it". What meaning do you take from the novel? What evidence from the story can you cite to show that this is one of the meanings the author intended? How does the idea you have selected apply to your own life? How can we tell that Steinbeck intended the actions of this poor pearl diver to be a source of more than mere entertainment?
>
> (b) Kino does not trust the doctor. But Kino cannot be certain whether Coyotito really needs medical attention or if the poison is actually gone before the doctor arrives. Kino is forced by his ignorance to accept the word of a man he does not trust. Kino is trapped and it is from such a trap of ignorance that he hopes his son will someday release him and his

neighbors. Kino thinks of education as a liberating force. "And these things will make us free" he says on p. 33. "Our son must go to school. He must break out of the pot that holds us in." (p. 50) Why is education usually considered an aid to both personal and national freedom? What freedom may your own education secure for you?

(c) The Pearl meets an essential requirement of fiction - the ability to evoke an emotional response from the reader. The novel arouses sympathy for human beings pitted against forces so powerful and ruthless that defeat is inevitable. Show how Steinbeck gets you, the reader, to sympathize with Kino and his family.

(d) John Steinbeck won a Pulitzer Prize for Literature in 1940 and the Nobel Prize for Literature in 1962. The citation from the Swedish Literary Academy announcing the Nobel award to Steinbeck read in part:

> His (Steinbeck's) sympathies always go out to the oppressed, the misfits, the distressed. He liked to contrast the simple joy of life with the brutal and cynical craving for money.

Do you see evidence of this concern for "the oppressed" and his contrast of "the simple joy of life with the brutal and cynical craving for money" in The Pearl? Explain.

(e) By the end of the novel Kino has lost a great deal but he has gained some things as well.

What has he lost?

What has he gained?

Kino doesn't bury the pearl, as an animal might bury a thing it prizes.

Kino doesn't smash the pearl, as some machine would do.

Kino throws the pearl into the sea where it belongs.

Why does Kino choose to throw the pearl back into the sea?

Kino is a more mature individual at the end of the novel. He has gained a certain knowledge through his suffering. How do you know that he is more mature? What events specifically helped him mature?

In what ways is Kino a rebel?

In what ways is he a tragic figure?

(f) Steinbeck says (p. 115) that the return of Kino and Juana is "an event that happened to everyone".

What, if anything, did the return teach the people of La Paz?

The return happened to you, the reader, as well. What did Kino's return teach you?

(g) Discuss the following question in a small group of five or six classmates.

Can you read your own life into <u>The Pearl</u>? If, tomorrow, you were to find something like Kino's pearl, what would you have learned from reading this novel?

Related Reading:

Read the short story "The Flight" by John Steinbeck (found in Understanding Literature, edited by Edward J. Gordon (Ginn and Company, Massachusetts, 1975). In that story Pepe Torres' mama says "A boy gets to be a man when a man is needed." Does Kino, as well, learn this in The Pearl?

Read the poems "On the Way to the Mission" by D.C. Scott and "H.B.C. Post" by Alfred Purdy found in Truth and Fantasy, edited by Kenneth Weber and Homer Hagan (Metheun Publications, Toronto, 1972).

Compare the greed and cruelty of the white men in the first poem with the greed of the trackers in chapter 6 of The Pearl.

Compare the relationship between the Eskimo trapper and the manager at the Hudson Bay Company Post in the second poem and the relationship between Kino and the pearl buyers in Steinbeck's novel. Discuss the dreams and hopes and disappointments which are evident in both literary works.

Teacher questions like those on The Pearl are important during the Precision stage. In addition to teacher questions, students can be helped to question and argue with the text by being encouraged to formulate their own questions arising from their own puzzlement. Thomson (1987) warns that when students are reading to answer other people's questions, they inevitably see the text in the perspective of the New Critics as an object and the reader's role as one of extracting meaning. They become "passive ciphers" rather than the active and "reflective meaning-

makers" which transactional theory proposes. Thomson (1987) further suggests that the kinds of questions listed below are those that students can learn to ask of novels and can find considerable enjoyment from the activity:

> What is the significance of this particular detail, event, form of words?
>
> How does it connect with other details, episodes?
>
> What is this preparing us for? What kind of things might happen?
>
> How does this event affect my interpretation of what has gone before?
>
> What am I learning about this person and his/her relationships with others? Why was he/she included in the story at all?
>
> Whose point of view is being presented here? Why is the author offering this character's point of view here? (p. 126)

Benton and Fox (1985) also suggest having students make up their own thought-provoking questions on a text. It is a way to get students to develop their thinking skills and it might provide the teachers a little extra time to catch up on their own reading. Students could be asked to write two or three questions on a novel. The possible answer could be given in outline form on the other side of the card. Students could then exchange questions and either discuss answers orally or answer each other's questions individually in essay format. Such questions can give a teacher an idea of what material students have mastered and

what areas may need additional emphasis. Benton and Fox add:

> In the process of preparing such questions, idiosyncratic perception and plain misunderstandings frequently become evident. Pupils become more practiced in making connections - in looking back in a text to make sense of the present and the future. (p. 123)

Probst (1988) refers to a technique proposed by Adler (1974) "answering the unanswered question". Adler contends that for too long teachers have tended to ask questions, bypassing students' own questions. Adler suggests inviting students to identify the unanswered questions in a work of literature and propose answers to them. He points out:

> As readers, all of us have found gaps in stories wherein we wish the author had supplied us with more information. For example, if we read in a story that a character did something after discussing a situation with a friend, we wonder what the dialogue between them might have included, or how the two persons conducted the dialogue. (Adler (1974) in Probst (1988), p. 47)

Probst contends that the student who seeks questions that remain, for her, unanswered is looking closely at the text and at herself. Such an assignment forces the student to ask herself, "What is it that I do not understand, in this work?" The student's question is general enough to allow the student's individuality to surface, and yet may inspire a bit more confidence and sense of direction than the

teacher's questions provide. Transactional Theory proposes that teachers must ensure that students are discovering, exploring, testing and developing their own values through reading literature. There are problems involved in asking students to read novel guides and critical commentaries and judgements of the "master critics". Students will not really develop discrimination and taste unless they are encouraged to experience the harmony of the whole work on their own. Britton (1966) suggests that "active response involves an unspoken monologue of responses - a fabric of comment, speculation, relevant autobiography". (p. 8) Often lessons on the novel are exercises in looking for the separable parts, the techniques, the literary devices they think an author has deliberately chosen to get across some theme. Students who just memorize critical information about novels for some test or examination are not really deepening or strengthening their enjoyment of literature or improving their responsiveness. Although this chapter has stressed that the Precision stage calls for close reading and careful attention to the textual details, teachers must be careful that young readers not draw the conclusion that technical skill is more important than felt literary experience. Demott (1967) points out that when teachers assign novels to particular grades or age levels, they naturally must take into account the complexity of their vocabulary and of their syntactic structure. Are there in

addition particular literary devices or stylistic features which cannot be appreciated below a particular age or stage? There's no easy answer here. At an early age children respond to repetition and although they don't know its technical term, young students delight in the dramatic irony of the wolf's replies in Little Red Riding Hood. The problem with metaphor at the high school level is often really due to the limit of the students' store of associations which young people have available to draw upon. The rule to follow seems logical. As students advance from the Romantic stage through the years of the Precision stage, teachers should expect pupils to respond more sensitively to the novels they read and to recreate for themselves with greater accuracy and subtlety the "precise" patterning of experience which the writer has embodied in the verbal organization of his novel. Certainly by the Precision stage students should have discovered in Demott's (1967) words:

> how rewarding it may be to look again at an image, a sentence, a paragraph, a chapter; to correct and amplify an inadequate or mistaken first impression.... No doubt this increasingly fine and delicate responsiveness may be helped along in its late stages by explicit discussion of what is contributed to the total meaning of a given work by some specific technique. (pp. 61-62)

Teachers of literature must also ensure that students not rely solely on expert critical commentary for understanding; nor should teachers turn novel study into the

dreary routine of device hunting. Teachers must recognize the importance of the reader's life experience to literary understanding and thus expose the limitations of the exclusive focus of the New Critics with their total focus on "the words on the page". Forming connections between personal life and textual events through anecdote is a constructive reading activity and can be developed as a habit of mind in classroom discussion.

Thomson (1987) suggests that generating expectations and formulating and answering questions while reading are important features of active reading and that those students who don't do these things inevitably find reading boring.

> "What will happen next?" and "What significance has it got?" are the kinds of questions that good readers keep asking of texts while they are reading and a great deal of their reading pleasure comes from asking, speculating about and solving them. Making connections, drawing inferences and forming and constantly modifying expectations as the text unfolds are hermeneutic activities that good readers have learned to perform automatically. They are also teachable. (p. 108)

The Bullock Report (1975) adds support to what Thomson (1987) is suggesting. The report suggests that reading for learning will be most effective when the reader becomes an active interrogator of the text rather than a passive receiver of words.

The Importance of Group Work

To read a novel intensively for future group discussion is worthwhile as well. The more people who read it, the better the reading will be, especially if they all read it at the same time and talk about what happens to them while they read. They will classify what each one sees and then will correct misreadings and misinterpretations for each other. The best possible teacher for an interested student is another responsive interested reader. This is why small group discussion is so vital at junior and senior high. It is through the give-and-take of conversation, the free flow of ideas generated and expressed in their own language that students begin to understand concepts and develop confidence in their ability to communicate. English, The Intermediate School (1988) points out that "during the natural give-and-take in a small group, students absorb ideas because they are communicated in terms they understand. Sometimes when a teacher fails to reach a student, other students can reach him/her." (p. 6) Rosenblatt (1978) posits that learning what others have made of a text can greatly increase a student's insight into his own relationship with it. A reader who has been moved or disturbed by a text often manifests an urge to talk about it, to clarify and crystallize his sense of the work. He likes to hear others' views. "Through such interchange he

can discover how people bringing different temperaments, different literary and life experiences to the text have engaged in very different transactions with it." (p. 146) Students may help one another attend to words, phrases, images, scenes, that they have overlooked or slighted. They may be led to reread the text and revise their own interpretation. Sometimes a particular student may be strengthened in his own sense of having "done justice to" the text "without denying its potentialities for other interpretations". (p. 146) Sometimes the give and take may lead to a general increase in insight and even to consensus. As well, expressing ideas helps to crystallize them. The interaction of minds produces stimulation that can be provided in no other way. The tasks are unlimited: students might role-play a scene from a novel, might make a group collage that depicts a theme, might plan a research project on the author or the history of the period. The teacher's primary task is to show interest in students' opinions and confidence in their abilities. English, The Intermediate School (1988) argues that "a supportive atmosphere ensures that students will develop confidence in themselves and others". (p. 7) When small groups are set the task of asking questions about the text that they don't know the answers to, and feel they need to know the answers to, they not only find out something about the text (by discovering some of the answers by way of formulating the questions) but

they also discover something about reading and learning processes. This writer has had groups of students discuss the novel Shane (Grade 9). For example, he has asked the group to consider the introduction of the novel in terms of its effectiveness. As a means of starting discussion, the following questions were presented to a group of five students:

> Does the introduction set the scene?
>
> introduce the main character?
>
> start the plot?
>
> tell you what sort of novel it is going to be?
>
> introduce you to the style of the book?
>
> interest you?

Some group member was first asked to read aloud the first chapter before the group began to discuss and record how well Schaeffer has achieved an effective introduction. It is important to train students in such groups to take corporate responsibility for their progress, to summarize, synthesize the contributions of each member and to ask themselves frequently, "Where are we so far?"

English teachers have been influenced by critics like F.R. Leavis (1966) and have traditionally seen their task as "transmitting" to their students the cultural heritage of the world's great novels as the repositories of eternal values. Transactional Theory suggests that what is

needed is an attitude that the curriculum is negotiable, that the teacher is not an expert transmitter of truth but rather an experienced partner in the "joint" exploring for meaning, not a final meaning but a variety of meanings and enveloping layers somewhat like the layers of an onion. The Dartmouth Conference (see Squire (1966)) saw the reading of literature as operational, in that each reader must himself recreate what he reads. The Conference rejected the idea of literature as a content which can be "handed over" to the pupils, and emphasized instead the idea of literature as contributing to the sensitivity and responsibility with which individuals live through language.

In Grade 10 (level I) the literature course is Thematic Literature 1200. In such a course the novel could occur first, or last, or in the middle of a thematically related series of texts (part of a thematic unit). The Snow Goose by Paul Gallico is one of the prescribed novels for Thematic Literature 1200. There is "a web of possibilities" open to students of such a novel. The Web, a publication from the College of Education, Ohio State University, demonstrates various ways and approaches to novels in the classroom. Using such a model, this writer compiled a sample web (see Appendix H) using The Snow Goose as the subject. Such webs not only invite student response, it also encourages students to look back to other texts, other discussions, other experiences and connect this new reading

with the other experiences. One type of response encouraged by the web is creative writing.

Many writers, Stratta and Dixon (1987), Britton (1966), have demonstrated that, although literature is one of the creative arts, yet it is an odd one out. In other creative arts, even within the examination tradition, students are expected to submit a folio of paintings, for instance, or to perform pieces of music. Yet traditional literature examinations do not acknowledge that students may write poetry, prose or drama themselves, and, though the study of plays is obligatory, their performance is in most cases ruled out. Too often students are limited to critical analysis and argument about texts.

When "creative writing" sessions are assigned on a particular novel, it is good sometimes for the teacher to write some creative response as well. This writer found that students appreciated a teacher's willingness to try a writing task assigned. The poem "For Leonard" (see Appendix I) by this writer grew out of a thematic unit centred around The Snow Goose and a unit on "the handicapped" theme. The poem concerns a young boy in the school who suffered from severe physical handicaps and was confined permanently to a wheelchair. Like Philip Rhayader in The Snow Goose, Leonard possessed a certain radiance and energy, a certain inner beauty which many individuals may lack.

When the reader eventually closes The Snow Goose, he is vaguely aware that what the novel has given is a life experience, a living understanding of what it is like to be deformed, what it is like to be rejected and lonely. "How many people live this way?" "How is it that it speaks so strongly to me?"

Max van Morem (1985) asks whether the phenomenological value of a great novel lies first of all, not in a critical reading but in the living knowledge of the precritical response which is always a unique and personal response. When a book like The Snow Goose is read at the Precision stage, when students open the book "again" for a more intensive look, van Morem (1985) suggests that the reader opens

> the possibility of a reflective experience. And as I try to make something of this particular experience of reading, then the metaphors, the syntactic conjunctions, the juxtapositions of word, the peculiarities of phrase and tonal qualities, the logical passages, and the poetic evocations are not pieces of disembodied language, a textual object, rather I encounter words that I have already lived through. (p. 180)

Three Principal Language Functions

Another prescribed novel in Thematic Literature 1200 (Grade 10) is Harper Lee's To Kill a Mockingbird. This novel provides many opportunities for student response and

creative writing. James Britton (1975) and his colleagues in Writing-Across-the-Curriculum research showed that writing, like talking, can be an instrument of learning; that not only do we learn to write by writing but we can learn by writing. Because we can work on writing until we are satisfied with it, the shaping process in writing can be more sustained and rigorous than it is in talking. Writing offers a better opportunity for more searching private engagement with experience, ideas and feelings than talk does. Britton examined a category system to specify the ways children use language to order and organize their world. Britton looked at three principal language functions. The transactional function (M.A.K. Halliday (1970) calls it the Instructional Mode) is language to get things done. The second function Britton discusses is the expressive function. This is speech which is close to the speaker revealing the speaker "verbalizing his consciousness". Britton (1975) says that the expressive function is our main means of exchanging opinions, attitudes, beliefs in face to face situations. The third function Britton (1975) describes is the "poetic function", which includes any examples of the verbal arts. This would include poetry, short story, play or novel. More attention is given here to the utterance as utterance. Attention to the forms of the language is an essential part of a listener's (reader's) response. Thomson (1987) argues that

by far the greatest bulk of the writing in all subjects and all years is "transactional" and of that type, the vast majority was to give information in the form of a report. Thomson suggests that it has been rather unfortunate that

> the strong impression was gained that the unbroken diet of transactional writing had led pupils to believe that their own thinking and their own feelings were deemed to be irrelevant; that what was required of them was the regurgitation of someone else's thinking in someone else's language.... In the subject, English, the main form of writing was the literary critical essay, set and marked as a test of pupils' understanding of their reading and of their mastery of the conventions of form. (p. 298)

The Britton model serves as a guide and check to the teacher that the writing program should encompass the whole range of functions along both arms of the continuum in order to extend students' writing repertoires and to develop their proficiency in all modes of writing. There will always be a need for students to write answers to questions on tests and in critical essays, especially those students working on research essays in Language 2101 (Grade 11). For example, the following question was the basis in this writer's class for a critical essay on To Kill a Mockingbird.

> Write a character sketch of Atticus Finch that emphasizes one or two qualities of his personality. In the opening paragraph identify the book and the character and state the thesis of your essay. Then using specific

> examples from the novel, write several paragraphs to support your thesis. Keep in mind that your final product should be a fluent description of Atticus and not simply a list of details. Finally, use the concluding paragraph to sum up your essay.

Such questions call for coherence, logic of organization, a certain explicitness and depth of analysis which are characteristic of the highest levels of transactional, informative, discursive writing. This is not to suggest that there is a definitive "correct" answer. It is an attempt to get the student to imagine the character for themselves. Atticus is not an object, not a bundle of traits in a text. If students have doubts or mixed feelings about the character, they should feel free to express those in their essay. Most characters in literature are complex. The above question is really calling for the student to construct the character of Atticus for himself. Atticus is a person in action, a person responding to other people's problems, a father, a lawyer who has thoughts and feelings on matters similar or dissimilar to those of the reader. There is no definitive answer, no definitive knowledge about Atticus which the teacher is requesting. Rather, the question is seeking the student's reaction to the personality they meet in the text. The reader's ideological stance will affect his perception of Atticus. Probably the following exercise would constitute an even better assignment:

> Choose a section of the novel you felt was important for the central relationship between Atticus and the town's people. What do you notice about Atticus' behavior and attitude? What explanation would you offer for it, bearing in mind what you know about him up to this point? Think what significance, if any, this scene has for what happens to Atticus later in the novel.

Such language invites a personal reading, with a movement from perceptions to exploration and then - if the student felt it - to any wider significance of the action.

Dixon and Stratta (1989) suggest that teachers need to investigate alternative strategies for questions assigned to students. They offer the following suggested guidelines for further investigation:

> Does the language of the assignment (or negotiated topic) indicate that the student is constructing a personal, imaginative experience, based on the printed text? Does it encourage students as they write to continue such imaginative work?
>
> Does the topic or assignment allow the student to trace character(s) in action, to imagine people in relation to each other moment by moment? Is room left for narrative that comments and interprets from an imaginatively involved point of view?
>
> Is there also an invitation to stand back and relate what happens in a specific scene (possibly chosen by students) to the way they now see that character in the action as a whole? Is there encouragement to keep any generalizations that emerge close to particularly telling moments in the action?

> Is there a further recognition that characters may be viewed as types (within a constructed social microcosm) as well as unique individuals? Is there room for an intelligent discussion of character as type? If so, are students aware enough of particulars to avoid overstereotyping and stock response?
>
> Are there any opportunities for students who are at odds with the author and the way a character has been conceived?
>
> Are the forms of writing flexible enough to encapsulate any and all of these purposes, if necessary?
>
> Will the student have real readers as well as you, the teacher? Will they get back interesting, appreciative comments and positive criticism from their peers? (p. 37)

But there should be opportunity for the "expressive function" as well, spoken comment in class or a tentative jotting in a student reading journal. Thinking aloud in writing needs to be legitimized as a necessary part of learning. It gives the student an active learning role and a sense of his own competence as meaning-maker. The example (outlined later in this Chapter) of the reading journal this writer kept on Ernest Hemingway's The Old Man and the Sea (Literary Heritage 2201, Grade 11) illustrates the "expressive function" of language.

Teachers have to provide means for students to use the "poetic/imaginative" function also. Some of the activities already outlined for the Romantic stage promote such writing. The possibilities are unlimited:

> Write a script or present a radio version of an incident from a novel.
>
> Write a newspaper report of an event in a novel.
>
> Write a letter from one fictional character to another.
>
> Write an interior monologue to present a character's intimate thoughts and feelings that are not represented in the original text.

Benton and Fox (1985) provide many more suggestions:

> Create a puppet play to retell a short extract from a novel. "Teachers who work with puppets often comment on the increased fluency pupils find when speaking through a different physical person". (p. 129)
>
> Construct a phrase collage - Looking back through a novel, pupils select perhaps twelve to twenty phrases which seem memorable to them. These can be arranged on a class bulletin board, accompanied by an appropriate graphic design. (p. 127)
>
> Write a news story (W5) reporting on the incidents and characters from the plot, with interviews, artist's sketches or photographs. (p. 128)

This writer has assigned such recreative writing on Harper Lee's To Kill a Mockingbird. Such writing helps students to get inside the novel to experience imaginatively what it might feel like to be in a character's predicament. Adams (1989) highlights some "Nondiscursive ways of Writing in Response to Novels". He suggests when students write

"poetically", they are able to articulate responses to literature - perceptions, feelings, insights - which draw upon intuitive or tacit levels of understanding and which do not readily lend themselves to formulation in discursive modes of writing, such as the literary critical essay. Adams refers to an observation by Peter Abbs (1984), a British educator and writer:

> We have as a civilization tended to confine intellectual meaning to linguistic forms and, furthermore, to those linguistic forms which are discursive in nature. --- As a result of this preconception, other forms of intellection, through dance, through colour, through the sequencing of sound, are seen as largely irrelevant. --- This profound bias explains why the arts are often taught discursively (and) why the teaching of literature is conducted through endless discursive essays: essays which explain, give evidence and rationally defend a set position with a series of arguments. --- The Monopoly in educational practice of discursive reasoning has led to a contraction and distortion so commonplace that it is difficult to see, difficult to locate all that has been excluded. (Abbs (1984) in Adams (1989), pp. 53-54)

Adams (1989) suggests that poetic modes of thought entails an "effort of realization", an effort that is "to imagine the given experience in all its vivid particularity", and in this effort of realization, of possession and creation, "all the means by which we come to apprehend experience are brought into play". This entails a use of language in which "perception and feeling and insight are embodied in words

that speak for themselves". (p. 65) The meaning upon which the writer is bent is not something that is pursued abstractly or discursively, but in relation to experience that has itself been felt in all its fullness and directness. When a student writes an interior monologue as suggested in the exercise above, he is prompted into supplying what the narrator or the character has not. What was going through Tom Robinson's (To Kill a Mockingbird) head while awaiting execution? As Iser (1980) puts it:

> What is missing stimulates the reader into filling in the blanks with projections. Such filling in the blanks expands what is actually written in a novel and gives it greater significance. (pp. 110-111)

Such writing in the "poetic" mode is meant to supplement rather than replace the various forms of analytical, critical writing in response to literature usually assigned:

> Creative Writing Assignment: To Kill A Mockingbird
> Harper Lee
> Thematic Literature 1200
>
> (i) Imagine you are Tom Robinson awaiting execution. Write a letter to your wife telling her how you feel and describe the things that have been happening to you. (Include rough copy and final draft revised and edited.)
>
> (ii) What is the significance of Atticus Finch's statement: "You never know a man until you stand in his shoes and walk around in them. You never really understand a person until you consider things from his point of view ... until you climb into his skin and walk around in it." (p. 34)

> Write a monologue Scout might deliver at the end of the novel in which she reflects on this advice Atticus had given her early in the novel after her first day of school. Refer specifically to experiences Scout has had in the novel with Atticus, Jem, Boo Radley, Aunt Alexandria, Mr. Cunningham, Mrs. Debose.
>
> (iii) Scout realizes by the end of the novel that if Boo Radley were arrested it would be like "killing a mockingbird". (p. 279) To kill a mockingbird comes to mean to harm something or someone who does you no harm.
>
> Write a speech entitled To Kill a Mockingbird in which you outline at least four examples of "mockingbirds" who have been harmed needlessly. You may use your own personal experiences or events you have read about or viewed in the media.

Gutteridge (1986) edits a series New Approaches to the Novel, To Kill a Mockingbird in which similar creative language activities are recommended:

> (iv) Write a letter-to-the-editor of the Maycomb paper in which you express your views of the Tom Robinson trial. If you wish, you may select any of the adult members of the community and write his or her letter. (p. 9)
>
> (v) Conduct a mock radio interview with Atticus to determine his reasons for defending Tom. Have different townspeople called in to express their views and/or to ask questions. (p. 9)
>
> (vi) You are Boo Radley. Keep a diary of your thoughts, hopes for the future, and impressions of the town of Maycomb, its people and events. Be sure to write your thoughts about Jem and Scout,

> particularly remember the night you sewed up Jem's pants. (p. 9)

Other activities could include:

> (vii) There is a film of To Kill a Mockingbird in which Gregory Peck plays Atticus Finch. Rent the movie and ask the class to compare the effectiveness of each medium in developing the theme. Which is more effective? Why?
>
> (viii) What is compassion? Is compassion an important ingredient in the story? Are there any characters in the novel whom you feel displayed this human trait? Write a short lyric poem which vivifies the theme of compassion.

Such creative writing assignments are possible in Literary Heritage 2201 (Grade 11) and Canadian Literature 2203 (Grade 11) as well. For example, one of the prescribed novels is George Orwell's Animal Farm, Literary Heritage 2201 (Grade 11). Creative writing assignments like those outlined in Appendix J work well with students. Such writing activities are not to be thought of as an end in themselves but rather as a means of securing a closer and more sensitive reading of some parts of the book on which it is based. For example, a class reading Daniel Defoe's Robinson Crusoe (Literary Heritage 2201 (Grade 11)) might be assigned a question like:

> Construct the entry which Crusoe would have written in his Journal (if he hadn't run out of ink by then) on the day which he first encountered Friday.

Many students studying Literary Heritage 2201 would be concurrently completing Language 2101 (the research

essay). There are many possibilities (see Appendix K) for resource-based learning in a novel like Animal Farm. As well a teacher could follow the model of Gutteridge (1983) which this writer used earlier to develop the questions on The Pearl to complete a similar study guide on Animal Farm. Appendix L provides a sample study guide developed by this writer on Orwell's text.

The Course Description (1981) for Literary Heritage 2201 requires that a minimum of two novels should be selected for indepth study - one from Section A (Robinson Crusoe, Oliver Twist, The Woodlanders, novels up to the twentieth century) and one from Section B (The Old Man and the Sea, Animal Farm, The Red Feathers, The Cruel Sea, twentieth century novels)". (pp. 6-7)

The pre-twentieth century novels serve to introduce students to "significant" works of their literary heritage that can provide reading pleasure and enjoyment for life enrichment and fulfillment. Such novels serve to help students see how literature reflects different and changing cultural values, historical change, linguistic change, changing writing styles and forms, literary references and allusions. Such "classics" will need to be introduced to the class by some study guide which in turn "compels" the student to read with precision. The pre-reading discussions, the attention to a study guide, like the one this writer compiled for Thomas Hardy's The Woodlanders (see

Appendix M), provides the students with background information and insights and helps develop the confidence that they have something to say, especially about the techniques that Hardy uses to affect the reaction of his readers. Books like The Woodlanders or Oliver Twist offer students a continuing dialogue on the moral and philosophical questions central to the culture. Students study such novels not merely because they are pre-twentieth century, but rather because such texts are exchanges with other minds about issues of significance. The individual work, then, is not an end itself, but part of a longer process of building one's own picture of the world, a process that involves many books and many other experiences. There won't be a need for ertensive questions on every novel on the prescribed list. Sometimes it will be sufficient just to get students to keep a "reading journal" as they read a novel. Students are familiar with keeping a "writing journal". Such journals provide arenas in which to gather their ideas to use later in their writing or discussion groups. A journal is a private place in which students can write their personal thoughts and reflections (Britton's (1975) "expressive function"). Some students keep a reading journal as well. Benton and Fox (1985) suggest that such a journal offers a framework within which they can reflect in writing on what they have read. Thomson (1987, pp. 254-262) posits that the purpose of this type of journal is to

document their progress and response through a story or novel.

Reading journals are occasional jottings of immediate responses to chapters students have read. These notes can be used later as a starting point for small-group discussions or to help students sort out their interpretation in a more fully coherent and logically organized formal assignment.

Reading journals are written conversations about a novel with their teachers as well as with themselves. In their journals students can address directly the teachers as a "trusted adult" with questions they think up as they read. Students might request the titles of other novels similar to the one they are presently reading. They might ask the teacher for specific help with a passage/incident or character they find confusing.

Reading journals are recordings of responses to situations that arise spontaneously in class when the teacher or other students are making comments on the novel.

Reading journals are like diaries in which students respond to the text and write the date above each entry.

Reading journals are ways of checking details. Sometimes as students read novels they are able to see connections. Either the novelist has gone wrong or they, the readers, have failed by not making the connections that

the writer has implied. Sometimes students get bored or lose interest in a book when this happens; however, mature readers go back and forward through the book again checking details, tracing events and characters in order to find the point of connection. Such close scrutiny, such interrogation of a literary text, such connecting, such filling-in-the-gaps can be very rewarding because they gain a deeper insight into the author's intention. Evans (1987) refers to the work of Iser (1978), who suggests that is the nature of literary texts, that they are deliberately riddled with gaps which Iser calls "blanks". Some of the gaps are in obvious places - between chapters, or longer sections of novels. Some authors require the reader to read between the lines, between those gaps. Evans concludes:

> Novels are presented to us in segments - sentences, passages of description or dialogue, chapters. In each segment, while we are actually reading it, lies the theme of our reading. From each theme we try to predict the future course of the narrative, and to build up horizons for our view. Then we move on to the next segment, and the one we have just read becomes part of the receding background. We correct our reading as we move on, and so gradually build up the whole imaginative experience which comes from the meeting between our own lives, including our lives as readers, and the text in front of us. (p. 32)

Reading journals are jottings, doodlings, drawings, graffiti, poems and specific questions students want to have discussed in class.

Reading journals are texts in which the first and most important audience is the students themselves. Their reading journals will reflect their individualities. Most importantly, perhaps, the journal will present not only their ideas about their readings and activities but their feelings and attitudes toward the events in the novel.

The intention is not that students write hundreds of pages. Thomson (1987) suggests some speculative questions readers should reflect upon as they read, "interrogate" a novel.

> What sorts of things could happen in the short and long term (Predicting or Generating Expectations)?
>
> What puzzles or problems are you formulating at various reading moments?
>
> What gaps are you filling in in the text?
>
> What connection between events are you making?
>
> What connections are you making between events in your own experience and events in the novel?
>
> What mental images are you forming of people, places and events in the novel?
>
> What impression is the book giving you of the kind of person who wrote it?
>
> What are you learning about yourself as a person? (pp. 257-258)

Appendix N provides a sample reading journal this writer kept during a rereading of Hemingway's The Old Man and the Sea. The various entries were shared with different small

groups of students during class time. Sometimes a student's response and questions, even after a first reading, demonstrated that he had gained an insight that even the teacher during a rereading had missed. There is not a false assumption here that the younger reader is as experienced as the teacher. As Corcoran (1982) suggests, the pupil meets "new text"; the teacher rereads "known text". Their responses extend each other's seeing. The teacher needs a reflexive awareness of the younger reader's stage of development and of his own. It is a worthwhile exercise for students to try keeping a reading journal on each of the novels they read each year. The kind of informal, comfortable "expressive" writing that Thomson (1987) suggests is appropriate for the journal, is like "written-down speech, and reflects the ebb and flow of the writer's thoughts and feelings". It is the kind of exploratory language most people use when they are "tentatively grappling with new ideas for the first time and are not yet ready to produce the fully coherent and logically ordered interpretation that they make at later stages in writing formal essays". (pp. 258-259) The reading journal could really be the first stage of a much longer writing process.

As well, the students' journal responses may serve as the basis for a variety of patterns of discussion. Probst (1988) suggests that students' journal entries can be read aloud, by the teacher with praise, for discussion when

one of the entries provokes a reaction. Volunteers can be asked to present their statements to the class; statements can be listed on wall charts. The teacher may wish to pair students initially asking them to read one another's journal statements and react to them. The pairing for this activity could be purposeful; "two students whose views on a novel are radically different might be placed together so that under the teacher's watchful eye they could learn to listen more attentively and tactfully to opposing viewpoints". (p. 44) The teacher might even prescribe that students might first find something in their partner's statement to argue with or commend.

Watson (1989) describes another teaching idea of Protherough (1983) which has potential for promoting student reflection and response. "Instant Book", Watson feels, is particularly useful in giving pupils in mixed-ability classes a sense of the novel as a whole. At the end of a unit on the novel, the teacher (or a group of pupils) makes a selection of twenty or so passages which, when read in sequence (perhaps with a few links from a narrator) gives an overview of the story. Each pupil is given a passage to prepare overnight; "a dramatic reading is then presented with the class seated in a circle. The method has the added advantage of provoking vigorous discussion concerning whether the most important sections of the book have been included". (pp. 21-22)

What then can be concluded about the study of the novel during "The Precision Stage" (Grades 9 to 11)? In short, the purpose is first to promote students' enjoyment of the text, secondly, to help them gain an appreciation of the novel as a literary form, thirdly, to permit students to develop insights into their own lives and the world around them. By Grade 11 the students should show increasing ability to detect motives for the actions of the various characters they meet. The students, by now, should have grown in ability to see the relationships among characters; should be able to connect events and characters in the novel to those in real life.

The Precision stage like the Romantic stage emphasizes a concern for the learner, the reader. The teacher provides questions and discussion topics on the various prescribed texts drawing on his knowledge of literature but he also invites student questions and encourages student response. In a classroom where the transactional model is operating, the student is seen as a resource. The teacher is not the informed speaking to the ignorant. The teacher is the more experienced and wise speaking to the somewhat less experienced and wise. The student is not submissive at this stage, bending to the author's will or the teacher's authority; rather the student is creative, making meaning rather than finding it. The teacher can share his own journal entries on a novel, but he

cannot give the student reader the final authoritative "correct" reading. The student must keep his own journal and share his responses with his teacher and peers, making what adjustments in response his own reading can accommodate.

The transaction between reader and text during the Precision stage may take various shapes. Sometimes the students' responses will resist any connection with the work read. Probst (1988) suggests that, although that sort of response is clearly not a reading of the text, "it too is legitimate. It is one of the possible satisfactions to be derived from reading." (p. 214) At other times the students' response may be an act of interpretation and inference. The reader may grow curious about the intentions of the author and want to speculate about his meaning and assumptions. Then again, the reader may become intrigued by the technical workings of a text, "the best chosen language", and want to discuss how the author achieved his effects. At the Precision stage teachers must be aware of these range of responses and work to continually expand them.

CHAPTER FOUR

GENERALIZATION STAGE - NOVEL STUDY, GRADE 12

> Wait for the dust of reading to settle; for the conflict and questioning to die down; ... then suddenly without our willing it, for it is thus that Nature undertakes these transitions, the book will return, but differently. It will float to the top of the mind as a whole. And the book as a whole is different from the book received currently in separate phrases. Details now fit themselves into their places. We see the shape from start to finish; it is a barn, a pig-sty, or a cathedral. Now then we can compare book with book as we compare building with building.
>
> - Virginia Woolf in "How Should One Read a Book"

Student as Autonomous Responder

The essence of the stage of Generalization is the emergence from the comparative passivity of being trained (Precision stage) into the "active freedom of application". (Whitehead, 1950, p. 59) Of course during the Generalization stage of novel study, "precise" knowledge will continue to expand (for example, high school students in Literary Heritage 3202 will study the concept of literary "mode"). The student will now see the novel as a whole, its unifying generalization about life, its central insight; as well, the student will see this text in relation to all the books he has ever read, will see the book as part of a rich reservoir of insight into the human condition. By this

stage, students should have integrated more challenging books into their lives (see Appendix O). Students should be reading extensively and often for a variety of purposes. By Grade 12, students have begun to use literature and the ideas from books as part of the way they see and think about the world. The questions and order of questions presented in the Precision stage should serve a dual purpose: to help the student make his own evaluation of a particular novel, as well as to help him increase his skill in precise orderly thinking. By the Generalization stage, students will endeavour to transfer such skills to the analysis of other fictional works.

Applebee (1978) found that the last stage to emerge when adolescents are asked their reasons for liking or not liking stories or poems involves "a generalization about the meaning or theme of a work, rather than an analysis of its parts". (pp. 112-113) Applebee reports that though both analysis and generalization seem to require the resources of formal operational thought, "analysis emerges sooner and more fully in these samples. It may, in fact, have a facilitating role, helping to heighten the reader's sense of the work as consciously structured, and leading toward a consideration of <u>why</u> that particular structure was chosen." (p. 113) Applebee found that "analysis occurs alone, but generalization rarely does,

usually resting on and elaborating on accompanying analytic base". (p. 113)

The reader at this stage, as "onlooker" or spectator, is, in the act of reading, both emotionally involved and coolly detached, empathising with characters and reflectively evaluating their behaviors at the same time. The reader's position is continually shifting (Iser's "wandering") between being inside the story (lost in the book) and standing back to evaluate characters and the author's values and methods. The reader is acting more in the role of critic and this has certain advantages. Readers now take what Early (1960) calls "conscious delight" in literary works. They now more and more choose with discrimination, and rely on their own judgements; they are aware of the potential narrowness of their own perspective and strive for a more universal view. They understand the need to willingly suspend disbelief and postpone critical judgements; they participate as equals in the dialogue of response that the universe of printed criticism offers. Early (1960) describes this stage as the age of maturity:

> A sign of maturity as a human being and as a reader in that a deep feeling for mankind replaces narrow concern for oneself. The mature reader no longer seeks only self-knowledge in literature but, with the artist, digs at the well springs of life. (p. 167)

This mature reader should have reached what Bogdon (1984) calls "postcritical level" where response is informed, based

on feeling and understanding, and the "autonomous response level" where full, undirected literary response is occurring. The aim for the literature teacher is to develop "autonomous responders". At both the "post-critical" and "autonomous" levels, Bogdon states, response can be dialectical or stasis:

> Literature response as dialectic presupposes the kind of detachment that builds upon the emotional involvement of the precritical response in such a way that response can be deepened, refined, and enriched by aesthetic distance. --- By regarding response to literature as dialectic, literature teachers gain the best of both worlds of engagement and detachment ---. (Bogdon (1984) in Gambell (1986), p. 123)

Stasis is the ideal stage of imaginative identity with the literary object, typified by the fusion of intellect and emotion, one which literature teachers always aim at but only rarely succeed in achieving.

By the stage of Generalization, students are taking more responsibility for their own learning. The process of educating during the Romantic and Precision stages has brought students through a curriculum to the point where they can be learning more on their own, autonomously. Gowin (1981) suggests that the end of education, meaning a stopping place, is always subject matter specific. Schools stop further educating in, say, reading, when students come into power over words, sentences, text, prose, fiction and so forth. Students may

continue to learn to read all through life, but they no longer need to be educated in <u>how</u> to read. By the Generalization stage, the learner will hopefully come into the possession of more power over educative events. To use the words of Gowin:

> The learner now has knowledge about knowledge, has learned about learning, can see when a teacher is and is not needed, and can put all the pieces together under his or her own power. The person has come into possession of power over educative events. From this point on, the person becomes self-educating. (p. 197)

Readers at this stage are what Protherough (1987) calls "active" or "conscious" readers, demonstrating an awareness of themselves as readers conscious of the kind of reflective enactment which they practice in the act of reading. They are active in constructing meaning, bringing to the text their knowledge of the world, of language, and of literary conventions. Students reflect upon the text as they read it, anticipating and retrospecting, querying why the narrative works as it does, relating parts to the whole. Active readers are more likely to think in terms of cause and effect, of consistency of character, and of expectations aroused by particular conventions or story grammars and purpose and fulfillment. (p. 82) By Grade 12, the student will experience the various strands of response, will experience what Rosenblatt (1978) calls a heightened awareness of word or phrase or action, an admiring

recognition of the author's strategy. The dynamics of the literary experience include:

> first the dialogue of the reader with the text as he creates the world of the work. --- responding to cues, adopting a predominantly efferent or aesthetic stance, developing anticipatory frameworks, sensing, synthesizing, organizing and reorganizing. Second, there is the concurrent stream of reactions to the work being brought forth: approval, disapproval, pleasure, shock, acceptance or rejection of the world that is being imaged; the supplying of rationales for what is being lived through. There may also be awareness, pleasant or unpleasant, of the technical traits of the text.

Characters are often created for purposes of investigation into human personality, but this is not the only purpose. Students by Grade 12 will realize that authors use characters for a range of different purposes: Characters are used to tell a story, to exemplify a belief, to contribute to a symbolic pattern (think of Golding's Lord of the Flies) or merely to facilitate a particular plot development. Dixon and Stratta (1989) in an article "Developing Response to Character in Literature", refer to the work of a Cambridge group who are exploring an alternative approach to character questions. The following examination questions may seem rather difficult for high school students; however, the idea of exploring such possibilities first in classroom discussion, then in writing, seems to be a necessary extention if the aim is for

the student to look at new possibilities for character studies. One example of a question assigned by this Cambridge group involved a reference to Chapter 3 of Lord of the Flies (Golding):

> Golding tells us how Ralph and Jack walked along, "two continents of experience and feeling, unable to communicate". --- Explore the differences between these "two continents". (Quoted in Dixon and Stratta (1989), p. 33)

Dixon and Stratta suggest that class assignments and examination questions should leave room for students to articulate their responses. They suggest some guidelines, outlined in Chapter Three here, for teachers to consider when developing questions on character.

Similarly, students will see that setting functions in the total organization of the novel: to indicate time and place, but also to indicate the prevailing atmosphere (notice the stark bleakness and storm at Wuthering Heights in contrast to the tranquillity of Thrushcross Grange). Setting also provides clues to character and helps delineate theme.

Different teachers take different approaches to novel study in senior high. Some take what Hawthorn (1985) calls a "textual approach" (p. 73), a concentration on the actual words of the novel, an analysis in terms of its imagery and diction as much as in terms of its plot and characters. Other teachers, Hawthorn contends, take a

"generic approach" which insists that the reader cannot begin to read or understand a novel until he is clear as to what sort of novel it is (unless he understands the picaresque, the epistolary, the historical, the regional, the satirical, the gothic, realistic fiction, modern novel tradition of labelling novels). Still other teachers stress the need to understand "the context" of the author's own society and his or her position in it. For example, what aspects of Orwell's own society had a determining effect on his writing Animal Farm and Nineteen Eighty Four? Some teachers place great importance on supplying biographical information about writers to enable a reader to respond more fully to a particular novel. What influence, for example, did Golding's personal experience in World War II have on his writing Lord of the Flies?

The understanding of the work can be nourished through study of what is sometimes called background materials. However, as Rosenblatt (1968) posits, the movement here "should be from interpretation of the text to author's life". This is diametrically opposed to the usual procedure in textbooks and many classrooms. "To derive an interpretation of a text from the author's life or stated intention is of course critically indefensible." (p. 117)

A specific classroom situation may serve as an illustration. Once when this writer introduced students to "Melancholy Hussar of the German Legion", a short story by

Thomas Hardy, one student attacked the story saying that "Phyllis Grove was a coward not to have eloped with Matthaus Tina, the German soldier; she was too dependent on the wishes of her father". Other students objected that Phyllis could do nothing else. You couldn't judge Phyllis, they pointed out, as you would a woman of today. Her relationship with her father and Humphrey Gould reflected the position of women at that time. Yet even those who recognized the historical background of the story could give very little accurate information about the status of women in the early nineteenth century. The students then tried to find out what were women's legal and political rights then as contrasted with the present. These insights deepened the students' sense of the story's significance. They no longer tended to regard Phyllis as an individual solving an individual problem. They considered her to a large extent the victim of a vast complex of conditions. It was the first student's initial critical reactions which prompted the class to put the story into some historical context and thereby gain a broader perspective.

Which of these approaches which Hawthorne surveys is best? It is not this writer's purpose to offer one streamlined approach to novel study. All approaches have merit at different times. It is a good idea, Hawthorn writes, to try "to allow students to read and respond to a novel independently of such information in the first

analysis". (p. 79) The teacher might find it very beneficial to introduce such information in small discussion groups for individual consideration and reaction. Sometimes a teacher can provide such generic and/or contextual information to clear up certain puzzles raised in the students' reading journal or to confirm that an individual reader's interpretation has validity.

The Double-Entry Journal in Literature Classes

Nugent and Nugent (1989), writing in the English Quarterly, take the idea of keeping a reading journal (which this writer proposed in Chapter Three) one step further and discuss "the double-entry journal in literature class". This approach requires students to write affective first response statements to primary texts, to compare such entries with those of their classmates, to listen to the teacher's presentation of appropriate critical approaches, and to write a second journal entry synthesizing insight gained from reading, discussion, analysis and writing. Such a sequence, the Nugents add, encourages the creating and discovering of new information through the use of three processes:

1. "Activating prior knowledge and present feelings". (p. 258) Referring to the theory which underlies their approach, the Nugents quote Bleich (1975),

who says "all biographies of those who achieved the most and best in civilization show that not only does feeling precede knowledge, but that knowledge is achieved only because of the passion to know and discover. The passion precedes the knowledge - not vice versa." (Quoted in Nugent and Nugent, p. 259) Feelings lead to knowledge. As students reflect on their feelings, they recall prior knowledge. The Nugents quote Frank Smith (1973), who observes that "nothing is comprehended if it does not reflect or elaborate on what the reader already knows". (p. 259) Rosenblatt (1978) argues convincingly as well that a poem (novel) can only be created when there is a "coming-together, a compenetration" of reader and text. The reader, she continues, "brings to the text his past experience and present personality". (p. 12) With both feelings and knowledge activated, the reader can more perceptively interact with the text. This is not to negate the value of the text. This approach instead is one that supports Rosenblatt's proposition that "the finding of meanings involves both the author's text and what the reader brings to it". (p. 14) In order to activate prior knowledge and present feelings, students make their first entry in the reading journal.

2. <u>"Learning Collaboratively"</u> is the second process in the sequence that the Nugents suggest encourages the creating and discovering of new information. They quote Ken Bruffee (1983) whose view is common to Kuhn and Vygotsky

that knowledge, thought, and learning are involved with "ways of seeing, tested and shared by a community of knowledgeable peers". (Quoted in Nugent and Nugent, p. 260) What is special about language, they continue, is that it lets the students enter a community whose members exchange justification of assumptions and other actions with one another. Nugent and Nugent suggest that placing the small group work between the two journal entries provides a community in which readers and writers can test and share their knowledge and feelings. In such group situations each student, without teacher intervention, can recognize various levels of response as well as any serious misreadings or oversimplifications of the literature in a non-threatening atmosphere. The community of readers can intervene with such questions to the reader as "why do you think you saw the novel in just this way? Is there anything you know about yourself that might explain this particular kind of perception?" Reader responses, Nugent and Nugent suggest, "become the object of objectivity, creating further discussion and insights. Reflection on the affective response of the first journal entries leads not only to self-discovery, but also to an awareness of writing as a way of learning. As well, such student-centered, novel-based discussions can lead to analysis of imagery, symbolism, motifs. Teachers can introduce such terms when students need to name the concept they have discovered. Such

evolving concepts are enriched as a result of the reading, writing, speaking and listening involved.

3. After students read the novel, write affective responses in their reading journal, after they share their response in small groups, the Nugents suggest that the students are ready "to synthesize" their findings in a second journal entry. Such synthesizing provides the full exploration of the subject and "the coming to know" that only "integration" of all four skills can achieve. Students are provided the opportunity to reflect on the changes in their thinking. When writing the second journal entry that requires synthesizing, students return to the affective response statements for clarification and for information, often resulting in a new examination of the literature. These writers/readers note how their responses have changed and look for clues to such changes. Such discoveries are what Rosenblatt (1978) states is necessary for a reader's creation of a novel from a text: "--- an active, self-ordering and self-corrective process". (p. 11) Here the discovery and the subsequent change in the reader does not come from an authoritative figure, the teacher, full of critical canon, but rather from a highly activated sense of the worth of the students' own experience. Nugent and Nugent (1989) conclude their discussion on the double-entry journal approach by suggesting it

> has the potential to contribute to the creating of a work of literature from a text, to the negotiating of new meaning, and to the discovering of new insights in both reading and life. (p. 262)

When teaching students at this stage a novel like The Adventures of Huckleberry Finn, the teacher will concentrate less on giving the student an "interpretation" but will want students instead to develop their own response from their examination of the text. Students in Grade 12 should be better able to recognize the social criticism and satire and the movements toward and away from society which are at the heart of that novel. Students on their own and in collaboration with peers might recognize in the characters of both Huck and Jim the impulse towards freedom.

In this novel, the student does not learn about conditions in the pre-Civil War South; he lives in them, he sees them through the eyes and personality of Huck. Even while the reader chuckles at Huck's adventures and his idiom, he grows into awareness of the moral dimensions appropriate for viewing that world. Even at this stage the teacher should not place the analytical categories (setting, character, viewpoint, symbolism) ahead of students' experience of the novel. The story must always be kept first: "Did you like it?" "Why?" "Why not?" "What did it make you think of?" "What was it about?" Only after students have responded to these questions and discussed their first response with their fellow classmates should

teachers move to questions of a more analytical nature and even then the questions and activities should provide for a variety of possible response. Questions given at this stage should encourage students to reflect upon ideas men and women have found important. For example, students studying Golding's Lord of the Flies might find the following questions worthwhile as a pre-reading activity:

> Is the use of physical force in settling disputes ever justifiable? If so, under what circumstances? If not, why not?
>
> What are some of the requirements that must be met if disputes are to be settled with fairness to all concerned?
>
> Have you ever been away from parents/ grown-ups for two or three days?
>
> How did you behave? Did you clean up before you left?
>
> Were there any disagreements during your expedition?
>
> Have you ever "wept for the end of innocence"?
>
> Have you ever hurt someone by some sin of omission but tried to rationalize your inaction in some manner?

The Speculative and Imaginative Functions of Language

The achievement of novels at this stage is to give formed substance to the human effort to comprehend what at times, in fact, is beyond comprehension. The novel A Separate Peace (Knowles), Literary Heritage 3202, is a case

in point. Sometimes the class wouldn't precisely be "taught" the novel in the traditional sense. Some classes at this stage will merely consist of a conversation about the themes such as "understanding" or "blindness" where the best voice in the conversation will be the novel's voice. The students take in that voice and relate it each to his/her own inner voice. When Hagar Shipley in The Stone Angel (Laurence), Literary Heritage 3202, learns of the death of her favorite son, John, she is tragic in the Aristotelian sense. The reader, in a sense, has become the parent as well and cannot help but experience the pain, the numbness, and the punishment that befalls the mother. The reader is soaked with the guilt as well. Such scenes lend themselves well to dramatization.

Benton and Fox (1985) discuss the use of movies to accompany novel study. Some previewing questions like the following are suggested:

> Would the book make a good film?
>
> Has it box office appeal and for what kind of audience?
>
> Will the dialogue as it stands in the text sound like "real" speech or will it have to be rewritten?
>
> What actor or actress would be good for the part? Why?

After students have seen the movie, a student or group of students could be asked to compare their ideas with the approach taken by the movie producer. On a few occasions

this writer has used an idea suggested by Frank Whitehead (1966, p. 73). Students are given a class period to reread the relevant pages or chapter of a particular novel. During a subsequent class period, the students are called upon to give their own ideas of exactly what would be seen upon the screen in a film adaptation which did its best to be faithful to the original. One scene with which this activity worked extremely well was Chapter 8 of Lord of the Flies when Simon stumbles upon and talks with the pig's head on the stick. Besides providing occasion for a check upon the accuracy of differing interpretations of the scene, the subsequent discussion proved to lead to a heightened awareness of the differing potentialities of the two different media.

Readers during the Romantic stage prefer that all questions raised by a novel should be answered; however, by the Generalization stage, students should have experience with fiction that creates doubts and presents problems that refuse to yield to immediate and simple and easily found solutions. Dixon and Stratta (1985) suggest that the traditional question may have engrained in the minds of generations of teachers the assumption that, in fact, students have nothing of importance to offer:

> The hidden message (to students) is to be passive recipients of the text: 'it' will "create your impressions", "reveal the character" and "show" what X is like, without their active

> participation. Thus they can only offer consensual - not personal - knowledge, "pointing out what is revealed", "our feelings toward X" and what "we (all) learn about the effect on the reader". These are typical words taken from actual papers. (p. 191)

There is no admission in such traditional questioning that students must actively construct an imaginary experience from the text. Dixon and Stratta suggest that two stages are called for in changing this tradition of questioning as a whole: First, teachers have to learn to analyze and challenge the assumptions carried by the wording of questions they have all been brought up with, and second, they have both to change the ways that questions are raised and to discover new forms. Consider this approach to point of view. Students at this stage will realize the importance of point of view and that who tells a story and how it is told makes a significant difference to the narrative. Source and medium affect the selection, the authority and the attitude toward what is recounted of the narrative and thus, of course, the effect on the reader. For example, in Bronte's Wuthering Heights, Mr. Lockwood is involved in the present time events in the novel. He is really an observer of the key events in the work which are narrated to him by the housekeeper Nellie Dean. Transposing such a novel (in one's imagination) from one narrative perspective to another can be an interesting exercise for students at this stage. Imagine Wuthering Heights told in first person point of view

by Heathcliff or the older Catherine. It could be extremely revealing for a student to take a brief passage from this or another novel and rewrite it in this manner. Thomson (1987) suggests that to invite students to discuss point of view in such a manner or write about an incident in a novel from the point of view of a character whose viewpoint is not presented in the text itself, is a productive strategy of reading in that it requires readers "to explore the text more deeply" for implications as to how such a character might consistently see the events narrated and a productive means "of developing competence in speculative and imaginative functions of language". Thomson adds:

> The speculative function of language, considering what might happen or what might have happened under certain given circumstances, is most important in the development of conceptual thinking, as is shown by the research of Vygotsky on the relationship between language and thinking, and of Britton, Halliday and Bernstein on the development of language abilities. (p. 86)

This writer has tried many activities with senior students to get them to explore the text more deeply and as a means of developing competence in the speculative and imaginative functions of language.

> As a small group project, create a dramatization of an interview situation involving character(s) you have chosen from any of the novels you are presently reading. For example, interview Ralph as he steps from the naval cutter in England after his rescue with the other boys from the island. The interviewer

will be evaluated on his/her ability to elicit comprehensive responses. "Ralph" will be judged on his indepth knowledge of his experience on the island. Both students will be evaluated on their ability to present plausible characters.

Form a group to create a courtroom scene in the classroom where a certain character is placed "on trial" for deeds committed in the novel. For example, place Gene Forrester, A Separate Peace (Knowles), on trial for the injury which resulted in the eventual death of Finny. The prosecution and the defense lawyers will be evaluated on their indepth knowledge of events in the novel. The various "witnesses" will be judged on their realistic portrayal of the character involved. A jury of students will be asked for a verdict and the student judge will have to provide a rationale for the sentence handed down.

Write a letter Piggy of Lord of the Flies (Golding) would have written to his "auntie". The letter is obviously never delivered; however, it should convey Piggy's concerns about the way things are "falling apart" on the island. A senior student would need to understand the character of the letter writer and be able to deduce not only the general import of his letter but also the time and spirit in which it was written. One student who wrote such a letter for this writer seemed to understand the agonies of embarrassment that boys like Piggy suffer because of deviations in size and appearance from what others consider normal. The letter showed Piggy's eagerness and longings to impress others and gain their friendship and to be admitted into the group of his peers. In short, the letter demonstrated that the student knew what it felt like to be that type of person.

Write a letter to True Son in The Light in the Forest (Richter) sympathizing

> with his dilemma at the end of that novel.
>
> Write an interior monologue for a character: for example, a monologue Finny in A Separate Peace (Knowles) would have spoken after he learned that Gene had actually pushed him from the tree that day at Devon school.
>
> Select teams and debate a contentious issue in any text read. For example, students studying the text Lure of the Labrador Wild (Wallace) could debate the following resolution:
>
> Be it resolved that Leonidas Hubbard's expedition (1903) into the Labrador wild was evidence of a noble character, courage, bravery, an indomitable will and self-sacrifice. Teams will be judged on the nature of the specific evidence used to support or refute the resolution. The opposing team would obviously have to prove that Hubbard was not "brave" but "fool-hardy", a man who plunged blindly into an unknown wilderness without proper preparation.

Such exercises justify themselves if they act as an incentive for students to look again at the text and to seek out and notice the significance of the details which passed them by at a first reading. Adams (1989) refers to a section of Robert Witkin's The Intelligence of Feeling (1974) where he advocates allowing students to make "an 'artistic' response to the 'artistic' work of others":

> Analyses and criticism [of literature] does have an important part to play in English studies, but it is in no way a substitute for, nor is it synonymous with, creative appreciation. The latter requires that realized form be related to the pupil's creative expression and that he express his feeling response in

> a direct and personal way. It requires that he make an 'artistic' response to the 'artistic' work of others. (Witkin (1974), quoted in Adams (1989), pp. 72-73)

Just one further example of an actual "creative writing" assignment given to level III students by this writer should suffice.

> Write a sequel to a novel.
>
> We have all wondered at the end of the movies, plays and novels whatever happened to the characters after the story ends. Many movie producers arrange one or several sequels to their movies; Airport and Rocky movies come to mind. Have you ever wondered what Creon did after he buried his wife and son in Sophocles' play Antigone? One writer, Edwin R. Procunier, wondered what became of the Duke of Ferrara in Robert Browning's dramatic monologue "My Last Duchess". Specifically, he wondered how the Duke's new marriage with the daughter of the Count would work out. Would the jealous Duke of Ferrara have his second wife killed as well? Procunier wrote a sequel to Browning's poem which he entitled "The Second Duchess", a one-act play which is prescribed for Literary Heritage 2201, Level II.
>
> Have you ever wondered what happened to the boys at the end of William Golding's novel, Lord of the Flies (Thematic Literature 3201)? Was Jack put on trial for murder when he returned home to England? Did Ralph continue "to weep" and be tormented about the deaths of Simon and Piggy? Or, have you ever wondered what sort of life Cathy and Hareton made for themselves after Heathcliff's death in Emily Bronte's novel, Wuthering Heights (Literary Heritage 3202)? Or have you ever thought about the life of Marvin and

> Doris after the stubborn Hagar is no longer with them in Margaret Laurence's novel, The Stone Angel (Literary Heritage 3202)?
>
> Try writing a short story, a narrative poem or a one-act play or even a longer sequel to a literary work you have enjoyed. Such creative writing can be fun. However, it requires precision and care. You must be able to justify your new plot and characters in terms of the logic of the original work. You will have to read the original work rather carefully because your sequel should not change any of the original events. Such a sequel would help you develop a sense of your own competence as a meaning-maker.
>
> Choose a novel you are presently reading or one which you enjoyed previously and attempt to write a short story, a narrative poem or a one-act play, to provide some imaginative thoughts into what could have happened to certain characters since you left them between the covers of that novel.

Such student writing is "dependent" upon the original. In contrast to what Adams (1987) calls "independent" or fully-fledged authorship, where the writer starts from scratch, in "dependent authorship" the student's own imaginative activity is sustained and supported by a prior creative activity - the author's - and the original work not only provides the student with a repertoire of resources upon which to draw, but just as importantly, it provides a powerful set of constraints to be observed. "The original work", Adams adds, "therefore, supports and constrains and amplifies the student's imaginative entry into the life of

the text in the role of author". (p. 121) Dependent authorships not only enable a surprisingly wide range of students to write about literature with an unusual depth and power of response, but it is the means by which students can discover and explore elements of their response to the work that they could not grasp or articulate in any other way. Adams contends that

> asking students to write an epilogue to a novel like Lord of the Flies sets up a dialogue between author and the student, a dialogue in which the value-meanings imaginatively realized in the student's epilogue comment on the novel's vision of life in original and revealing ways. (p. 136)

For students writing such epilogues, these pieces can have a revelatory power, for in them they see themselves operating (to borrow a phrase of Jerome Bruner's) "at the far reach of their capacities". Their writing is a revelation to them, of their capacity to discover and realize meaning through what Britton calls "poetic function" of language. Dixon and Stratta (1985) suggest that students who are not encouraged to write imaginatively, drawing on their own experience and visions of society, "don't have first-hand knowledge of the struggle to make meaning of life that literature entails". (p. 175) As a result, they are less likely to have fellow feeling with the writer's struggle and achievements.

The mode of writing most demanded during the Generalization stage (Grade 12 and University) is the formal literary essay. The quality of the final draft depends to a large extent on the quality of the "talk", discussions in small group situations, and the more informal writing that precedes it. Such writing helps students refine even further their interpretational skills. Students at this stage will continue to use their reading journals and "double-entry journals", continue to make notes which stay close to the text, notes which help students interpret the significance of events and act as an aid to the development and articulation of analytical written skills needed to express and communicate with some precision that same response.

Gutteridge (1986) suggests that the best defense for talking, group discussion, writing and research work after the study of a novel is quite simply "its efficiency". The teacher does not have "to concoct" a story or writing topic "out of thin air" or whip up enthusiasm for a panel discussion or a debate because the issues are already there in the novel itself. Gutteridge, in his discussion of the "integration" of the various skills in language arts (whole language), looks at ways that related language activities not only flow out of the energy created by the novel but also flow back into the reading itself. Gutteridge posits:

> The only "glue" that can hold together such diverse activities as reading, discussing what has been read, reflecting on one's reading and the class discussion, relating these to one's own life and values, writing about these in transposing modes (story, poem, script) or discursive/expressive modes (note, commentary, expository essay, journal, log), preparing opinions and guided responses for presentation, and developing one's discussion and listening skills in the process - the only spirit that can make something "whole" out of these activities is the continued, committed exploration of one's personal response to a text or set of texts. One has to be propelled by such a need if one is to read further, talk more diligently, reflect more deeply and commit oneself to writing for a "real" audience. (p. 31)

Students in one Grade 12 class had been reading in small group settings various poems and short prose selections. Students were assigned poems like "The Unknown Citizen" (Auden), "Cats in the Cradle" (Chopin), "Kindly Unhitch that Star, Buddy" (Nash) and essays like "A Modest Proposal" (Swift). All these selections basically satirized or held up to public view in a striking and clever way some of the failings and follies of mankind. Individual students in each group made notes on how the various writers poked fun at people, at events, at attitudes often in the hope of effecting some change. The main purpose of the group work was to read several short selections, then to have students reflect on their reading and class discussions and come to some consensus on what "satire" really meant. Some students

concluded that satire usually either states or implies a set of standards to which the author believes human nature should adhere; other students concluded that the purpose of satire is to expose the vices and foibles with the hope that ridicule and laughter will make people mend their ways. At the end of the three-class reading/discussion session students were given various writing options. One student decided to read a novel which she felt ridiculed some aspects of human nature. She chose The Adventures of Huckleberry Finn (Twain). She wrote a formal essay which she eventually presented to the entire class. A brief excerpt (see Appendix D-X) is provided here to demonstrate how the diverse activities of reading and discussion can lead to further reading and writing and presenting to a real audience. The course descriptions for literature at the senior high level call for

> a minimum of five significant pieces of multi paragraph writing.... This writing is in addition to writing involved in the regular answering of short literature questions and to the writing of unit or term tests. The writing could be of various types: creative writing in response to a theme studied, research work, major comparisons and detailed character sketches. (Thematic Literature 3201 Course Description, p. 10)

Complementary and Supplementary Texts

Reading at this stage of Generalization should lead students in two directions: laterally from the classroom to real life experience and vertically to previously prescribed texts and to related texts still to be read. Such movement can give the reading unit both content and context. Because the texts at this level raise continuing questions, it is convenient and useful to refer to works already studied in the Romantic and Precision stages, especially since certain patterns of action recur in them, certain characters take on aspects of type, certain settings assume symbolic value and certain motif words become touchstones for general ideas. Opportunities for comparison, for generalization, and for explaining nuances are increased in such an environment. The philosophy of instruction outlined in the Literature Course Descriptions for the Reorganized High School Program (1982) list the following as one of the main objectives:

> Provide indepth and intensive teaching for the minimum program requirements. Encourage extensive related readings and lead students away from intensive, teacher-directed study to extensive independent study and reading. In so doing, direct students in their search for meaning, and to become increasingly skilled and independent in asking and answering their own questions about a literary work. (Thematic Literature 3201, Course Description, p. 12)

Presently the various Course Descriptions for literature at the high school level call for, with some variations, the intensive study of a minimum of two core novels. In many cases this minimum reading requirement has become the maximum thrust of students' reading efforts. There is little emphasis on "extensive, independent study and reading" in many high school classes. Most schools order the minimum (two) novels from the prescribed lists for each course but "complementary and/or supplementary" lists from which students may choose are rare. Rosenblatt (1968) posits that books must be provided that hold some link with the young readers' past and present preoccupations, anxieties, and ambitions. Hence, she adds, "a standard literary diet prescribed for all has negated the reality of the school situation." In our heterogeneous society, variations from group to group, and from individual to individual require a wide range of literary materials that will serve as the bridge from individual experience to the broad realms of literature. (p. 72)

Gutteridge (1983) recommends "complementary" components where teachers select other novels, stories and poems to complement prescribed "core" novels. Such complementary texts could be studied by the entire class during either the Precision or Generalization stages. For example, in Thematic Literature 1200, the novel In the Heat of the Night (Ball) could "complement" the "core" novel, To

Kill a Mockingbird (Lee). Students could compare Atticus Finch in Harper Lee's novel to Virgil Tibbs in In the Heat of the Night. Students, as well, could be asked to compare both novels in terms of the themes of "prejudice" and "injustice". Similarly, at the Grade 12 level, students studying the core novel A Separate Peace (Knowles) could be asked to read Lord of the flies (Golding) and discuss the theme of "the end of innocence" in both novels. Such "complementary" reading during the Generalization stage would allow less room for showing mastery of individual skills (plot analysis, character sketching, inferring mood, sensing viewpoint) discussed during the Precision stage, but instead, Gutteridge (1983) suggests, allow time for synthesis, relevant application of text to life, integration of skill and content, the matching of skill and purpose, and acts of individual judgement. (p. 85)

In addition to "complementary texts" which would be read by the entire class, Gutteridge also suggests providing students with a "supplementary" list of readings related to a core novel, story or poem. For example, while students are discussing Lord of the Flies as a core novel, individual or small groups of students could be encouraged to read novels like The Chocolate War (Cormier) and Killing Mr. Griffiths (Duncan). Students would be given sustained silent reading time to read these novels and would be

required to give an informal talk to the class demonstrating how all three texts deal with "man's inhumanity to man".

This writer has tried this approach with Grade 9 students as well. When discussing the concept of "hero" in the core novel Shane (Schaffer), students were encouraged to borrow books from the resource centre to "supplement" their reading. Students read texts like Jake and the Kid (Mitchell), True Grit (Portis), Flight into Danger (Hailey). In such informal situations, students reveal by their response any shift in their attention to literature and any awareness of its application to their own lives and that of the community. Students' selection of such supplementary novels, stories, articles from newspapers, magazines, TV shows and films are brought in class for matching with core novels and themes. Such reading and subsequent discussions will likely motivate students to read and write more extensively. Such self-selected supplementary reading reflects the students' interest and reading level as well. The provision of such "complementary" and "supplementary" texts make excellent independent study projects for restless over-achievers. Some assignments will require students to complete some research in the resource centre, organize data in preparation for a short talk on such novels before the entire class. This writer has found it useful to develop some instructional instruments to accompany some of the complementary/supplementary texts available in the school.

Such self-instructional packages seem to infuse students with a desire to work and read widely and discriminately under their own direction. Appendix P illustrates a criterion-referenced test this writer provided as part of a self-instructional package used with students who wanted privately to read the novel The Fellowship of the Ring (Tolkien). The novel was used to supplement the unit on the fantastic mode in Literary Heritage 3202. Such independent study can provide not only reading pleasure and enjoyment for life enrichment and fulfillment, but also practice in creative logic and critical thinking and the general nurturing of cognitive skills (outlined as category B objectives in the Handbook for Senior High School Newfoundland and Labrador (pp. 4-6)) which are integral to senior high literature courses at the Grade 12 level.

A sample of some complementary/supplementary possibilities within the Newfoundland literature curriculum are outlined briefly below to demonstrate the multi-faceted set of thematically connected readings possible, allowing in turn the natural integration of related language skills. The preparation of such units is time consuming. Gutteridge (1983) suggests group action, shared responsibility and careful husbanding of successful materials by school department heads and school board coordinators:

> For it is only by diligent preparation that the teacher can be freed to adapt the programme to the students' needs and

> add those genuinely spontaneous touches that bring the unit alive and closer to the minds of the young. ("Did you see such and such on TV last night? Whom did it remind you of? Shane? Why?") (p. 99)

Gutteridge adds that unless reinforced by a program of individually guided reading, comparisons and reinforcements, many of the gains made by class study of "core" novels will be lost. Gutteridge provides instructions for students to consider when reporting on supplementary texts:

> Briefly tell the class or group what happens in the book (give main incidents only; don't spoil the ending for other readers).
>
> Describe the hero, villain or other interesting characters, and briefly indicate the conflict (difficulties/ troubles the hero is involved in).
>
> State which characters, incidents, themes (if any) are similar to those in the core or complementary novels. (p. 96

When students have that first experience of pleasure in reading, there must be a teacher there to tell of another book by the same author or on a similar subject or theme which they might also enjoy. The following <u>three</u> samples of complementary/supplementary possibilities demonstrate this writer's attempts to "tell the students of another book they might enjoy".

Thematic Literature 3701

"The End of Innocence"

(Core Novel)
Lord of The Flies (William Golding)

(Complementary Reading)
for entire class

- A Separate Peace
  (John Knowles)

(Supplementary Reading)
for individuals and small groups

- The Coral Island
  (R.M. Ballantyne)
- Killing Mr. Griffin
  (Lois Duncan)
- The Chocolate War
  (Robert Cormier)
- John Dollar
  (Marianne Wiggins)
  This is a female twist of Golding's story.
- A High Wind in Jamaica
  (Richard Hughes)
  Compare the weeping for the end of innocence in this novel and Lord of the Flies.

Thematic Literature 3201

(Core Text)
The Lure of The Labrador Wild (Dillon Wallace)

(Complementary Reading)

(Supplementary Reading)

- A Woman's Way Through Unknown Labrador (Mina Hubbard)
- "The Lure of The North" in The Rock Observed (Patrick O'Flaherty)
- "An Ill-Fated Expedition" in Labrador (Robert Stewart)
- The Long Labrador Trail (Dillon Wallace)
- The Great Heart (James West Davidson and John Rugge)

A level III student, Phillip, read the "core" text, The Lure of the Labrador Wild, and the "supplementary" text, A Woman's Way Through Unknown Labrador. He wrote an interesting comparison of the expeditions of Leonidas Hubbard (1903) and Mina Hubbard (1905) with a precise analysis of the reasons why the first expedition was a tragic failure and the second expedition was a success.

Thematic Literature 3201

Native Peoples Theme

(Core Novel)
The Light in The Forest (Conrad Richter)

(Complementary Reading) (For entire class)	(Supplementary Reading) (For individuals or small groups)
- Riverrun (Peter Such)	- A Country of Strangers (Conrad Richter)
- "Intimations of Immortality" (poem) (William Wordsworth)	- Blood Red Ochre (Kevin Major)
- "Shanadithit" (poem) (Al Pittman)	- Copper Sunrise (Bryan Buchan)
	- Shananditti (Keith Winter)
- Films	
- The Beothuks (11 minutes). (1988). CBC.	- Extinction (Frederick Rowe)
- Shanaditti, Last of the Beothuks (20 minutes). (1983). National Film Board.	- The Beothuks or Red Indians (James P. Howley)
- A Thousand Years Will Come Again (30 minutes). (1985). Memorial University of Newfoundland ETV.	- River Lords (Amy Louise Peyton)
- Where Once They Stood - Exploits (30 minutes). (1978). CBC.	- Winter of the Black Weasel (Tom Dawe)
- Finding Mary March (Feature film). (1988). Red Ochre Productions.	- Shooshewan - Child of the Beothuks (Don Gale)

This writer suggested to one student that he complete some supplementary reading on the Beothuks. An outline for a research paper completed by a level III student, Andre, can be found in Appendix D-IX. Andre compared James P. Howley's account in The Beothuks or Red Indians: The Aboriginal Inhabitants of Newfoundland to Peter Such's fictional account in the novel Riverrun. Thomson (1987, p. 283) and D.W. Harding (1966) support such a multiple text approach which uses a number of texts linked by a shared theme. D.W. Harding, who chaired a study group on response to literature at Dartmouth College, makes the following observation:

> without undervaluing or disregarding cognitive analysis of literary works, or conceptual schemes for analyzing literature, many teachers would say that in the classroom the concern should be for extending the students' disciplined acquaintance with and response to a certain number of literary works. (p. 22)

Britton's (1966) suggestion that a student should read more books with satisfaction may be set down as one objective; as a second objective, he should read books with more satisfaction. Britton advocates the need to foster wide reading side by side with close reading.

> The importance of freedom of choice is obvious enough in the first situation, less recognized in the second, since close reading is usually taken to mean class teaching. But choice is no less desirable in the classroom, and students should whenever possible choose what is studied by the class as a whole or, better still, by groups on their own

> with occasional help from the teacher. (p. 8)

Close reading and wide reading should not be thought of as quite separate activities. Active response to a work of literature invokes what Britton calls "an unspoken monologue of response, a fabric of comment, speculation, relevant autobiography". Talk in class at this stage should rise from and further stimulate the individual "monologues of response". Benton and Fox (1985) quote Chambers (1973) who argued that wide voracious, indiscriminate reading is the base soil from which discrimination and taste eventually grow. (p. 94)

By the Generalization stage, students will begin to see the forms of language itself - its words, with their meanings and associations, its syntax, its sounds and rhythms, its images - and know how these contribute to the total form, not as fringe benefits but as inseparable elements of single effect. Britton (1966) suggests that "an increasing sense of form must be taken to mean an extension of responses to include these forms or perhaps an integration of earlier responses to some of them into a total and inclusive response". (p. 5) Britton further suggests that students' sense of literary form increases as they find satisfaction in a greater range and diversity of works, and particularly as they find satisfaction in works which by their complexity or subtlety of their distinction,

their scope or their unexpectedness, make greater and greater demands upon them. Ryan (1964) also made the point that real understanding of symbolism comes only after reading many novels. Likewise, understanding the many facets of irony grow slowly. Students appreciate its import only through careful reading and re-reading of many specific examples in the context in which they appear.

Maitre (1983) advocates exposing students to novels which fit a variety of categories: category I, "works which either include accounts of actual historical events or involve references of a fairly specific kind". (p. 85) There are several books of this category in the present curriculum: Anne Frank, The Diary of a Young Girl (Frank), Island of the Blue Dolphins (O'Dell), The Silver Sword (Serraillier), Nkwala (Sharp), Sounder (Armstrong), The Endless Steppe (Hautzig), Underground to Canada (Smucker), First Spring on the Grand Banks (Freeman), Johnny Tremain (Forbes), Death on the Ice (Brown), Light in the Forest (Richter), Riverrun (Such). Such novels, Maitre argues, are so intimately linked to the actual world in several dimensions that they encourage the reader to refer constantly to the actual world with a view to "corroborating what is presented in the fictional world". In historical fiction this means that the reader is anchored far more firmly to the truth criterion of the actual world than is normally the case with a work of fiction. The reader is

operating on two levels at once, with the internal coherence and plausibility criteria of the fictional world, considering also the extent to which the text can be read as a description of events in the actual world.

Maitre calls for, as well, a category II, "works which deal with imaginary states of affairs which could be actual. They contain nothing which is impossible of the actual world as we understand it." (p. 87) Even a novel like Wuthering Heights (Bronte) and its account of Heathcliff's way of looking at things does not baffle the reader. Recognition and understanding are not more difficult to achieve but rather highlight the way in which Heathcliff's actions and responses are exhibited by people some of the time. Do humans not at some time feel great hurt or great anger when left out or ostracized? Do humans not sometimes become obsessed with certain people, with certain plans and carry things to a rather bizarre extreme? If this is so, then what an imaginative identification with Heathcliff does, as well as giving the reader some insight into what it would be like to have those characteristics all the time, is to draw the reader's attention to the way in which any individual oscillates between living according to some idea of normality and failing to do so. Likewise, a novel like The Stone Angel (Laurence) might make the reader feel uncomfortable as he observes Hagar Shipley and the "wilderness" she creates for herself through her excessive

pride and stubbornness. Her world could be an actual world and the reader feels pity and fear as he contemplates whether such a world could ever be actual for him? The reader's identification with characters like Hagar will not only help him understand other people better; it may also help the reader notice, possibly, disconcertingly, parallels in himself. Such novels offer a new significance to the way high school students look at old age, loneliness, pride, love and loss. Maitre (1983) makes the point this way:

> While the imaginative identification with characters and states of affairs may be only ephemeral, echoes of that identification persist in our own consciousness and subtly change our perceptions of ourselves. Thus the superimposition of the fictional world on the actual world, as well as vice versa, make us realize that much of what could be actual is actual, but we had not noticed it before. By becoming a spectator of a different kind from that in real life, the nature of our experience of the actual world is subtly changed. (p. 95)

Among Maitre's category III texts are those in "which there is an oscillation between could be actual worlds and could never be actual worlds". (p. 97) Books like Beyond the Wardrobe (C.S. Lewis), Tom's Midnight Garden (Pearce), A Game of Dark (Mayne) and Charlotte Sometimes (Farmer) are examples of the kinds of texts which flicker between our world and the supernatural. Students enjoy this category of fiction; for variety, there is a need to add

novels of this category to the prescribed novel lists in Newfoundland schools.

Similarly, there is a need for more titles of the type which Maitre (1983) calls category IV, that is, texts "which deal straight away with states of affairs which could never be actual". This would seem to be the category par excellence in which science fiction should be discussed along with books where animals talk. The Fellowship of the Ring (Tolkien) is the best example of this category on the present prescribed list. There is a need for more texts fitting the "fantastic mode" at all stages - Romantic, Precision and Generalization - books for young readers like Charlotte's Web (White), Mrs. Frisby and the Rats of NIMH (O'Brien), The Mouse and His Child (Hoban); books for older readers like Silmarillion (Tolkien) and Watership Down (Adams). This is a very popular category at all levels. It is necessary to explore what manner of meaning is to be found in these works, since their world could never be actual, for they contain items which except at a very superficial level are scarcely intelligible. Such worlds are inhabited by an assortment of animals and sometimes human characters as well. The animals interact with one another in thoroughly human adventures and problems, although some slight acknowledgement is given to their different natures (habits, for example) in terms of their habitat and some of their likes and dislikes. They normally

converse freely in English both with one another and with human beings. Benton and Fox (1983) suggest that the special quality of such secondary worlds (of Tolkien and Ursula Le Guin, for example) lies in their capacity to deal obliquely - at one remove with complex themes of both personal and universal concern. Such novels absorb the reader in the lives of characters in another world while providing insights about ourselves and our own world. Applebee (1978) contends that it is not until adolescence, and with the onset of Piaget's formal operational modes of thought that spectator role language begins to be recognized as offering simply a possible view of the world, one among many interpretations. Interestingly, this new perspective often brings a rejection of fantasy similar to that of younger children when they discover that some works are "not true". The early adolescent often rejects works which are not realistic presentations of the world as he or she sees it. Only gradually, as the new perspective on literature becomes more familiar and more thoroughly mastered, are the conventions of fantasy and the possibilities inherent in alternative views of the world accepted freely and openly.

Science fiction texts recommended for the Romantic stage would be books which comfort and confirm. As students mature and enter the Generalization stage, science fiction texts that are recommended should be those which challenge and disturb. Such science fiction raises questions such as:

What if an alien arrived among us? What will society be like if, one day in the future ...?

Harding (1966) concluded that good teaching at different stages depends as much on mode of presentation and mode of response consequently implied as upon category or selection of materials. Harding distinguishes three modes of presentation. "Individual Child with Individual Book" (p. 16) requires that the teacher find the right text at the right time for each student. The approach (basically discussed here in Chapter 2, Romantic stage) requires the availability of a wide variety of appropriate titles, teacher acquaintance with the books and teacher understanding of the individual child. Harding reiterates:

> any view of a program in literature as emphasizing the refinement of the individual's own response to literature necessarily sees guided individual reading as central to the literary education of the child, rather than as an appendage or adjunct to be relegated to book lists, "outside" reading, or out-of-school activity. (p. 16)

In practice, this view leads to demands for classroom book collections, better and more accessible school libraries, pupil-teacher conferences on books, class and group discussion of books which students read on their own, and other similar activities.

Literature as Group Experience

Harding's second mode of presentation is "Literature as Group Experience". (p. 17) Some literature and experiences in literature are cooperative possessions and classroom approaches should recognize and respond to this fact. Such group experiences, Harding suggests, should include:

> Storytelling, folksongs and ballads, film-viewing, listening to what others have written, creative dramatic-choral reading, oral interpretation, dramatic interpretation, role playing, listening to recorded literature and related activities. In such group experience the child (whether five or fifteen) relates his own response to the response of other children. (p. 17)

Rosenblatt (1978) stresses that the primary conversation in reading is between reader and text. But there is also the possibility for two or three or four readers to share a text. Giving students an opportunity in class to discuss a novel makes good pedagogical sense at all stages. During such discussion the text is consulted as one person wants to prove a point or as it becomes apparent that students have made different interpretations of a selection from the text. In the dialogue this uncertainty is the basis for most of the references to rereading: "I think it means ... but I have to check and reread this". Rosenblatt suggests that the reader's primary goal as he meets the text is to have as full an aesthetic experience as possible, given his own

capacities and sensibilities, preoccupations and memories he brings to the transaction. The "close reading" of the New Critics centered on the text. The transactional view of Rosenblatt (1968, 1978) and Iser (1978) also assumes close attention to the words of the text. But it assumes an equal closeness of attention to what that particular juxtaposition of words stirs up within each reader. The teacher cannot look simply at the text and predict what a reader will make of it. As a group, with teacher direction, students can turn to the text, to judge whether the reader's reported evocation - that is, his interpretation either ignores elements in the text or projects on it experiences for which there is no defensible basis in the text.

Rosenblatt posits that learning what others have made of a text can greatly increase an individual's insight into his own relationship with it. A reader who has been "moved or disturbed by a text often manifests an urge to talk about it, to clarify and crystallize his sense of the work". (p. 146) He likes to hear the views of others. Through such interchange, he can discover how people bringing different temperaments, different literary and life experiences to the text have engaged in very different transactions with it. In this sense, Rosenblatt contends that the text can be considered as an even more general medium of communication among readers. As students exchange experiences, they point to those elements of the text that

best illustrate or support their interpretations. They may help one another to attend to words, phrases, images, scenes, that they have overlooked or slighted. Each student may be led to reread the text and revise his own interpretation. Rosenblatt (1978) adds:

> Sometimes we may be strengthened in our own sense of having "done justice to" the text, without denying its potentialities for other interpretations. Sometimes the give-and-take may lead to a general increase in insight and even to a consensus. (p. 146)

Various classroom approaches to group work is far more than a cosy feeling of group togetherness; really, as was shown earlier with the work of Nugent and Nugent (1989) on "the double-entry journal", it is an attempt to promote what Harding (1966) calls "a communal response which is at the same time affective and intellectual, personal and other directed". (p. 17) Hunsberger (1985) reiterates the point:

> For a reader, it is interesting if someone shares our view, but it can be equally productive if someone has read the same book but has not had the same reaction. The diversity leads to re-reading and re-assessment because we can get bound by our own areas of interest. (p. 163)

A student who listens well to his peers elaborating a view of a novel and is subsequently able to incorporate that view into his own and re-state it in his own words and use it as a guide to a successful rereading - that student not only listens well, he reveals a sensitivity to the discussion

process as a learning device. Gutteridge (1983) provides a useful evaluation form (see Appendix Q) which this writer has frequently used to determine the quality of group discussion, as well as the contribution of individual members to the group. Rosenblatt (1968) suggests that the teacher who "learns not to become insecure when lively discussion arises" will also learn to "sense the right moment to introduce new concepts" (p. 60) relevant to the intellectual and emotional growth of her students.

Corcoran (1987) contends that the problem with so much literature "teaching" in the past was a refusal to allow students either individually or in small groups to express a provisional response. In the indecent haste to render a public formal statement of theme, structure, or imagery, there was never enough time to make an entirely interim statement through a range of forms: immediate jottings (reading journals), drawings, taped monologue, small group interactions to gather what the student has made of the text. Much less, Corcoran posits, that entirely natural phase of "thinking about it", of "savouring in silence" was "rudely foreshortened to accommodate the teacher's public interrogation along paths determined by her confident re-reading of known text". (p. 60)

Rosenblatt (1968) posits that one of the banes of educational systems today is the pressure on the teacher to work out neat outlines of the ideas about literature that

his students are to acquire. Once such a plan is made, there is a great temptation to impose it arbitrarily. Rosenblatt warns:

> The teacher becomes impatient of the trial-and-error groping of the students. It seems so much easier all around if the teacher cuts the Gordian knot and gives the students the tidy set of conclusions and labels he has worked out. Yet this does not necessarily give them new insights. (p. 244)

Rosenblatt emphasizes the teacher's role in initiating and guiding a process of inductive learning.

Freire (1985) argues that the teacher should no longer "in this new system" be the one who teaches but one who is himself taught in "dialogue with the student who in turn while being taught also teaches". (p. 67) They become jointly responsible for a process in which all grow. The students should no longer be docile listeners but rather more critical co-investigators in dialogue with the teacher and each other. Freire contrasts "banking education" with "problem-posing education". (p. 71) The first resists discussion and dialogue; the second regards dialogue as indispensable to the act of cognition which unveils reality. "Banking education" treats students as malleable, as "objects of assistance", whereas "problem-posing education" attempts to make them critical thinkers. "Banking education inhibits creativity"; it "domesticates". "Problem-posing" education liberates the student to think, to learn on his

own. The teacher's task is to help the student think, not tell him what to think.

Hyman (1979), in his research into "wait time" when asking questions of students in class, makes the following observations: when teachers increased their "wait time" when asking a question, the length of student responses increased; the number of unsolicited but appropriate responses increased as well. The failure to respond decreased; the incidence of speculative thinking increased; the incidence of offering alternative explanations increased; more evidence followed by or preceded by inference statements occurred. The number of questions asked by students increased; student-student comparison increased, the number of responses from "slow" students increased so that there was a greater variety of students participating; the incidence of students responding with congruent and more complex answers occurred; the incidence of conversation sequence increased. Hyman concludes:

> The key point about wait time involves the results of allowing the students time to talk. It is true that in general students will talk if the teacher allows them to talk. The effect of teacher talk is to cut off student talk. Students usually do not interrupt teachers. When a teacher talks, whether reading, responding, questioning or presenting information, that teacher in effect prohibits the student from talking. When the teacher has the floor, the students are silent. And

> following the classroom law of inertia, a student who is silent tends to remain silent. Thus, if the teacher does not begin to talk after each student finishes, the teacher nonverbally encourages the student to talk. (p. 102)

After students have been given time to read the text, "savour" it in silence, "talk" to peers in small group settings, they can be encouraged to "present" their responses to a plenary session of the entire class. Gutteridge (1983) stressed the importance of providing students the opportunity "to talk" in a seminar setting as a means of talking out, organizing, presenting and explaining their own ideas, opinions, feelings and interpretations. Such seminars allow the student to speak spontaneously with occasional reference to notes. The student is open to periodic questioning from his teacher and/or peers. Gutteridge has developed an evaluation instrument for such seminars which this writer has used with success. The instrument focuses on "the unity and clarity of the ideas presented, the effectiveness of the oral presentation, effectiveness in responding to questions, ease of interaction with class members". (p. 149)

Harding (1966), in his discussion of various modes of response, discusses a third mode, "presentation of literary materials accompanied by discussion", which basically refers to the reading of a work of literature, with assistance from the teacher, followed by informal

discussion (sometimes called "talk" in the United Kingdom) or more structured discussion. Harding argues that because oral interpretation assists teachers and pupils to identify problems and differences in individual responses and can even help inarticulate students react to individual works, "more stress on oral approaches than is characteristic of teaching in many American schools seems desirable". (p. 19) Close reading of individual literary texts pointing towards illumination of the particular literary experience and its relationship to the human experience, rather than analyzing purely external characteristics, seems to be the major method in guiding the refinement of student response. Harding adds that unless the teacher stresses the process of reading and responding to literature rather than individual texts as ends in themselves, he is not likely to help the student reader find satisfaction in more mature literature on his own. And unless the presentation-discussion approaches are carefully related to a program of individual reading, the student will have little opportunity to apply whatever competence in analysis and response he has acquired. Harding, like Rosenblatt and Iser, sees response, the experience of art, as a thing of the reader's making, an activity in which readers are their own interpretative artists. The dryness of schematic analysis, of imagery, symbols, myth, structural relations, et al. should be

avoided both in high school and college. Harding reminds teachers:

> It is literature, not literary criticism which is the subject. At the present time, there is too much learning about literature in place of discriminating enjoyment, and many students arrive at and leave universities with an unprofitable distrust of their personal response to literature. At the university, as in the secondary schools, the explicit analysis of literature should be limited to the least required to get an understanding of the work, within the students' limits, and the aim should be to return as soon as possible to a direct response to the text. (pp. 26-27)

Witkin (1974) lends support to Harding's contention that too often what passes for creative response to works of literature is merely stylized analysis, predictable and elaborated critic talk. Witkin suggests that English teachers are often responsible for reinforcing verbal behavior of this kind. It may be a passport to success on examinations; however, pupils, by such approaches, are "frequently taught not to trust their own perceptions" but rather "obediently swallow" instructions about what to think and feel, instructions that are delivered from the raised teacher's dais.

Critic as Fellow Reader

Transactional theory emphasizes that no one else, no matter how much more competent, can read or "deliver" the

novel for the reader. The critic or academician is understandably shocked by this. Feeling primarily responsible to the text, the critic points to all the riches of the work that quite possibly are being ignored. Rosenblatt (1978) agrees that it is better to do justice to the subtleties of a work like Wuthering Heights. However, her concern is

> simply with the social and intellectual atmosphere that sets up "good literature" as almost by definition works accessible only to the elitist critic or literary historian and that leads the average reader to assume that he simply is not capable of participating in them. Our whole literary culture tends to produce this defeatist attitude. (p. 142)

Is there, then, a role at all for the critic at the Generalization stage of novel study? As the student tempers his response by way of responses made by his peers and/or his teachers, is there a place for various critical statements he might read? Britton (1966) wonders about the point at which such critical statements can be of help to the student. It is even more important, however, to consider the manner in which such critical judgement is offered. The voice of the critic, Britton contends, must not be allowed to seem the voice of authority. Britton posits:

> More harm has probably been done to the cause of literature by this means than by any other. It is all too easy for the immature student, feeling that his

> own responses are unacceptable to disown them and profess instead the opinions of respected critics. (p. 7)

To have students take over from their teachers an analysis of a work of literature which their teachers in turn have taken over from the critics or their English professors is, according to Britton, "not a short cut to literary sophistication; it is a short circuit that destroys the whole system". (p. 6) Britton reiterates claims made by Rosenblatt and Iser that response to a work of literature is an interaction between text and reader - not a free interaction, of course, but even the most disciplined responses of two different persons must reflect something of their individual differences. Britton concludes his point with an apt analogy:

> Perhaps the meaning of a work of literature may be compared to the ripples that move out from a stone thrown into the water. What happens to them depends to some extent upon the configuration of the pond. (p. 7)

Thomson (1987) discusses the use of critical statements as well. He suggests that students who are not sure what their reaction is to a text they have read, beyond making the vaguest of generalizations such as "boring" or "great", can be helped by being provided with copies of conflicting reviews of the text and asked to mark those passages of each review which they agree with and passages with which they disagree. Such a process, Thomson feels,

helps students "become much clearer about their own judgement of the text and are better prepared to express and reflexively explore their own interpretation". (p. 347) Thomson cautions about introducing literary criticism too early. He suggests that when literature teaching operates only on the high level of distanced evaluation or the detachment of viewing the whole work as an author's creation, when categories and abstractions of literary criticism are introduced too early,

> then we are expecting students to arrive without having travelled. The travelling - the process required for reaching distanced evaluation and conscious delight - necessitates students experiencing simple enjoyment in understanding and empathizing with characters. (p. 229)

Rosenblatt (1968) reiterates this point by suggesting that meaning is not hidden away within the text for the reader to discover by the mechanical application of a practical criticism approach but rather is produced by the reader setting up a live circuit between his own perceptions and the text. Having rejected the "critic-as-surrogate reader", Rosenblatt (1978) sees the critic in the role of "fellow reader" from whom students may gain a different perspective.

> I am now ready to welcome him as a fellow reader who earns my interest through his special strengths in carrying out the processes I have outlined as essential to the literary transaction. Undoubtedly, he will possess a high degree of sensitivity to verbal nuances and will have devoted

> much energy to acquiring a capacity for intellectual and emotional self-awareness and self-criticism. Other valid attributes are a deeply humane personality and broad literary experience. (p. 147)

The critic may be considered a professional because while retaining the ordinary reader's capacity for reading for pleasure, he not only systematically tries to become a better reader but also seeks to develop the ability to communicate his experience to others. He will be aided in this, Rosenblatt believes, by a fuller recognition of the transactional nature of reading events. "No more than any other reader can the critic read the text for us." (p. 147) Nor should the reader turn to him as an authority decreeing what he should live through in the reading. To learn the critic's interpretation before his own encounter with a text often inhibits a spontaneously personal reading. "Expectations have been aroused" in the reader; "we know what to look for." (p. 147) When the reader passively receives the interpretation from the critic, the whole creative process is "short-circuited". The reading becomes largely a matter of confirming the critic's experience rather than a fresh personal evocation and interpretation. However, coming to the critic "<u>after</u> one's own transaction with the text" (p. 148), the reader can be helped to realize more keenly the character of that experience. Like other readers, the critic may reveal to the student the text's

potentialities for responses different - perhaps more sensitive and more complex - from his own. The critic may have developed a fuller and more articulate awareness of the literary, ethical, social or philosophical concepts that he brings to the literary transaction, and may thus provide the reader with a basis for uncovering the assumptions underlying our own responses. In this way, Rosenblatt concludes, critics may function, not as "stultifying models to be echoed but as teachers, stimulating us to grow in our own capacities to participate creatively and self-critically in literary transactions". (p. 148) Superseded, then, is the image of the critic presenting "the work" as a self-contained object or artifact which he is with almost scientific assurance describing for us. Instead, the critic comes to us as a fellow reader who has gone through the process of creating a literary work from a text, with all the implied personal involvement, trial and error ordering of responses, frustrations and fulfillments.

Theory into Practice

Many of the teaching suggestions outlined in this thesis have been designed to apply directly transactional theory and research being done in English education to classroom teaching and pedagogical practice. The sequence

of activities were designed to aid students in their understanding and responses to literary texts.

> "Don't work so hard at it, Ab. There is always theory and there is always practice. If you think you're going to change that you're wrong. Theory is where you want to go; and practice is how you're going to get there."
>
> "Yes", said Abner, "or else, theory is what you tell people you're going to do; and practice is what they catch you really doing...."
>
> - James Gould Cozzens "The Just and the Unjust"

What will "they catch you really doing" in the literature classes? How will teachers judge whether Rosenblatt's transactional notion of reader response actually works in practice? What criteria can teachers apply to judge the strategies outlined in this thesis to determine their actual success in classroom practice? Certainly some conditions would have to be evident and certain questions would have to be answered at the school level:

- Do teachers find that their students, as they mature, are reading fiction more widely and more selectively?
- Do the students' own imaginary stories frequently show the quality of their encounter with literature?
- In general, is this contact with literature, in all its forms, raising questions for students as well as insights into themselves and their society?

- Are the strategies helping students see themselves as persons capable of independently making sense of what they read?
- Does it appear that literature (books of all kinds) is the possession of "everyman", of every student in the school rather than the exclusive property of the "academic" elite?
- Are the students, in the words of Probst (1988), willing to be "tentative" (p. 25) in their responses, willing to express the thoughts and feelings they may be unsure of?
- Are they willing to listen to the response of others, to change their minds, realizing that revising one's opinions is a normal part of intellectual activity? Do students treat the initial response as basically a "first draft", as something to build upon, modify or perhaps reject?
- Are students willing to think? Probst (1988) suggests that "unconsidered, unexamined response is simply the first step in reading. What must follow is rigorous analysis - searching for one's assumptions, drawing inferences about one's own attitudes and those expressed in the text and considering other points of view offered by the teacher, other students and sometimes critical works". (p. 25)
- Is there now more emphasis on such "rigorous analysis" than on comprehension and recall, than on the memorization of information about texts and authors?

- Does the teacher carefully scrutinize all his procedures to be sure that they are not in actuality substituting other aims - things to do about literature - for the experience of literature?
- Does the teacher ask of every assignment or method or text, no matter what its short-term effectiveness: "Does it get in the way of the live sense of literature? Does it make literature something to be regurgitated, analyzed, categorized, or is it a means toward making literature a more personally meaningful and self-disciplined activity?" (Rosenblatt (1968), p. 288)
- Does the teacher realize with Rosenblatt (1968) that all the students' knowledge about literary history, about authors and periods and literary types will be "so much useless baggage if the student has not been led primarily to seek in literature a vital personal experience". (p. 55)
- Does the reader, see Rosenblatt (1978), as he meets the text have as full "an aesthetic experience as possible given his own capacities and sensibilities, preoccupations and memories he brings to the transaction"? (p. 132)
- Does the teacher realize that literary conventions are best learned by those who do a great deal of reading rather than by direct instruction? Does the teacher understand the developmental sequence of reading and the strategies characteristic of each stage so that the most

facilitating context can be created in which genuine response can grow?

- Do teachers know, asks Thomson (1987), when to "intervene to assist individual students and when to desist from intervention?" (p. 242) Will teachers refrain from imposing text and interpretation on students but not leave the development of higher level strategies to chance? Will teachers realize that the readers in any class are likely to be at different stages of development and that each student will need individual consideration as well as frequent experience of working co-operatively with others on shared texts?
- Does the teacher let students know that their comments are solicited and will be given consideration?
- Is the classroom atmosphere cooperative rather than combative, with students and teachers building on one another's ideas, using rather than disputing them?
- Is the teacher a "learning facilitator" rather than part of an autocratic tradition postulating one "perfect" reading towards which all must strive? Has the reader been reinstated at the centre of the literary experience as an active participant, a co-investigator, rather than as clay to be sculptured, rather than tabula rasa on which author and teacher will write? Iser (1978) concludes, "thus author and reader are to share the game of the imagination, and indeed, the game will not work if the

text sets out to be anything more than a set of governing rules. The reader's enjoyment begins when he himself becomes productive, i.e., when the text allows him to bring his own faculties into play." (p. 108) Is the teacher's object, all the time, whether working with younger children in the Romantic stage or adults who have returned to evening classes, to make it possible for them to play this "game of the imagination" as well as possible and in as rich a manner as possible each time they play?

Recommendations

The following is a list of recommendations on literature/novel study that follow from the research of this thesis:

THE CURRICULUM DIVISION OF THE DEPARTMENT OF EDUCATION COULD:

- conduct periodically a Reading Interest Inventory for the entire province so that the prescribed novels list can be updated. The present novel recommendation form provided for teachers at the intermediate level should be utilized with elementary and high school teachers as well.

- provide schools with 9 to 10 new titles each year for students in Grades 4 to 6. Such titles would be supplied

using the guidelines and formula presently in place for the junior novel, Grades 7 and 8.

- require students in each senior high literature course to read at least four supplementary novels during the year. The teacher should be left to devise appropriate means of checking that this reading has indeed been completed.

- provide a monograph on the senior novel, Grades 10-12, to complement the present rationale provided in the resource books accompanying Networks, Grades 4-6, and the teacher's guide, English, The Intermediate School, Grades 7-9. Such a monograph would provide a series of strategies to promote the extensive wide reading presently called for in the literature course descriptions. As well, this monograph should contain an extensive list of recommended complementary/supplementary texts which schools could purchase for their classroom and library shelves. The provision of such texts would augment the current "intensive" teacher-directed study of core novels with "extensive" independent study and reading by the student. The monograph would also offer teachers and students a greater range of activities to engage in in response to literature, both of written and more performance-oriented kinds. Such a guide would show that there are many exciting ways of exploring literature imaginatively, ways which are more effective in helping students explore texts

more deeply and enjoyably without resort to arid, routine summaries and comprehension exercises which many students resent.

- emphasize the benefits of the reading habit. For example, a series of media ads, posters, etc. could be developed "to sell" interesting books young people might enjoy reading. The NTA, through its various publications and advertisements, could play a role here as well.

- investigate the format and intent of the present public examinations in language and literature courses to ascertain whether such examinations actually support the objectives of the various Course Descriptions. Patrick Dias (1989), in an article, "A Test-Driven Literary Response Curriculum" (Quebec), looks at the difficulty of aligning the literature examination with a response-based theory of reading.

> It is now a commonplace notion that the situational context powerfully influences reading and writing. Where a text is read or written (at home or in a classroom), when (in a stressful situation or during one's leisure time), why (for pleasure, information, or a test), and for whom (teacher as examiner or sympathetic listener, oneself, or a friend) determine to a great extent what one derives from one's reading and the kind of writing one produces. Can an examination situation allow for the kinds of reading (and writing about one's reading) that the program objectives are set to promote? (p. 43)

Does the testing situation encourage in the student an aesthetic, responsive stance open to possibilities of meaning and receptive to personal associations. Dias offers a proposal for a "Process-Based Examination". (pp. 46-51) His proposal assumes that the examination will occur over a period of several days and in a setting that is familiar and supportive. It is also assumed that students are accustomed to working in small groups and sharing their responses and their written drafts for comment and revision.

- modify the shared evaluation format so that it specifically outlines which student performances should be included in the schools' 50% share. Some requirements, as regards novel study, might include:

> read at least four novels independently with good comprehension and personal satisfaction;
>
> participated meaningfully in group analysis (reading and discussion) of one major novel;
>
> prepared effective point form notes on a major text for subsequent group discussion and presentation;
>
> read, analyzed and presented an individual seminar on a major text;
>
> read, analyzed and wrote a commentary on a novel;
>
> carried out an independent research project related to a core theme;

responded meaningfully to oral and/or visual and/or dramatic presentation of novel.

- establish a balance in the literature curriculum between traditional and new novels, realism and fantasy, historical and contemporary settings. At present, the curriculum needs more novels of the fantasy/science fiction mode included on the prescribed lists since this category is very popular with junior and senior high school students. These are novels which Maitre (1983) explains deal with states of affairs which could never be actual. The popularity comes from two sources: escapism and, in the case of science fiction, a concern with the future. Novels like The Left Hand of Darkness (LeGuin), Childhood's End (Clarke), The Terminal Man and The Andromedia Strain (Crichton), Flowers for Algernon (Keyes), Strangers in a Strange Land (Heinlein) and Dune (Herbert) are valuable books which should be prescribed/ recommended for class libraries at the high school level. Such novels raise questions like, "What if an alien arrived among us?", "What will society be like if one day in the future ---?"

The genre of non-fiction should be given more preference as well. Presently there are some non-fiction texts prescribed: Anne Frank: The Diary of a Young Girl, The Endless Steppe (autobiography), Death on the Ice, The Lure

of the Labrador Wild, Bartlett, The Great Explorer. There are many other non-fiction texts which could be of interest ranging from animal stories of James Herriot and Gerald Durrel for elementary and junior high to a biography like Death Be Not Proud (Gunter), Smallwood, The Unlikely Revolutionary (Gwyn), Abe Lincoln Grows Up (Sandburg) for older students.

- ensure that literature curricula and selections keep pace so that students in the age of technology will see it as relevant, valuable and practical. Feminist rights, minority group rights, increased emphasis on multiculturalism, the current debates on homosexuality, prostitution, pornography, censorship, even Star Wars, are all issues that are often neglected when it comes to selection of literature and response to literature in literature programs. However, in an effort to "keep pace" care must be taken in selecting novels embodying contemporary themes. There are two sides to this debate. One side advocates that such contemporary fiction makes students aware of the world and its problems; the other side calls for more sensitivity and care to both subject and audience. Both sides are represented in the following statements:

Rinsky and Schweikert (1977) write:

> We need to remember that in terms of sophistication and candor, the youth of

> today are no more like the youth of 25 years ago than the realities of the 1970's (80's) are like the realities of the 1950's. --- For if literature is to escape the charge of offering only escape to its readers --- it must be aware of the world and its problems.

Hunter (1975) calls for the "convention of care":

> the law of diminishing returns is immediately activated, and the writer will only succeed in rubbing his young reader's nose in the dirt of the world before the same child has had a chance to realize that the world itself is a shining star. --- the danger that children overburdened by serious themes may be made old before their time; or even, simply that they may be denied the due need of their natural fascination for the fantastic, the hilarious, the exotic, the adventurous, in story telling. (pp. 22-23)

To strike some balance in this debate will be the task of curriculum committees at the school district and provincial levels. Appendix R contains a list of some questions developed by Protherough (1983), which committees might consider when contemplating the use of a particular novel with a class.

FACULTY OF EDUCATION AT MEMORIAL UNIVERSITY COULD:

- engender in English teachers an understanding of the development of the reading and response processes if they are to successfully implement a literature program.

> First, English/Language Arts teachers need to know developmental stages in student reading in order to select texts for different age and maturity levels.

> Second, awareness of developmental stages of response will familiarize the teacher with what to expect in the way of student response to different works of literature at different ages. (Gambell, 1986, pp. 135-136)

- operationally define the role of the English/Language Arts teacher. In order to teach learners how to become better readers and writers of literature, "teachers need to practice it, demonstrate it and comment explicitly on how they do it themselves. This requires the ability to articulate the theories which derive their practice and furthermore the desire and capacity to make these theories available to learners." (Bosmer, 1984, as quoted in Gambell, p. 148) Furthermore, the National Council of Teachers of English (NCTE), in its statement on the "Preparation of Teachers of English and Language Arts" (1976), states that the teacher of literature needs to know an extensive body of literature in English, which includes literature for children and adolescents, popular literature, oral literature, non-western literature, and literature by women and minority groups. Added to this, the teacher should be aware of varied ways of responding to, discussing and understanding works of literature in all forms. Furthermore, the Canadian Council of Teachers of English (CCTE) has prepared a similar statement (1985). Under reading/literature understanding, these aspects are listed:

> roles of reading in learning;
>
> processes by which students learn to read;
>
> how students develop their reading abilities;
>
> development of Canadian, English, and American literature;
>
> characteristics of literary genres;
>
> various theories of literary criticism;
>
> backgrounds to literature (historical, biographical, mythical);
>
> theories of student response to literature. (Gambell, 1986, p. 149)

The literature teacher needs to be educated to remain constantly open to the possibilities of a text, since the aim of the response-centered approach is to help the student toward a more and more controlled, more and more valid or defensible response to the text. "The teacher of literature, especially, needs to keep alive this view of the literary work as personal evocation, the product of creative activity carried on by the reader under the guidance of the text." (Rosenblatt, 1976, p. 28)

- cooperate with school boards and NTA to establish an English Resources Clearing House within the province that would collect, help fund, organize and distribute teacher material on Language Arts generally and novel study specifically. Barnes (1989), in an unpublished thesis, argues that "such a Clearing House could be a co-op among

school districts and a minimal membership fee would provide access to English magazine and journal publications, teacher-developed material, published teaching aids, and the like. English teachers could borrow certain limited holdings and/or purchase others". The main focus of such a Clearing House would be upon generating teacher developed material to fit into the various literature courses in the province's schools.

THE SCHOOLS AND TEACHERS COULD:

- institute a scheduled/well-supervised sustained silent reading period(s) (SSR) in all schools. (see Legge, Thesis, 1984) Reading encouraged in such periods need not be limited to fiction as such. All teachers in all subjects should assume "ownership" for the success of such reading periods.

- inform parents of the school's policy on reading specifically outlining expectations of students during SSR periods. At a parents' meeting, a list of titles and authors of interest to the particular students' stage of development could be provided inviting parents' cooperation for promoting the reading habit at home.

- avail of programs like National Book Festival and Visiting Artists Program (VAP) which provide financial assistance

to school districts who wish to invite different writers to speak or read their works to various classes.

- append novels to other courses, especially at the senior high school level. For example, if the French Revolution is being studied in social studies, Dickens' A Tale of Two Cities might help the student to understand the information of that era better through the more vivid and detailed descriptions of the narrative. The imagery of the novel might help the student visualize "aesthetically" the people and scenes he has read about "efferently" in his history text. Rosenblatt (1968) suggests that literature is something lived through, something to which the student reacts on a variety of interrelated emotional and intellectual planes. There lies the main educational potential of complementary novels in other subject areas. Such novels offer a form of vicarious "field trip" to areas and times when direct observation is not possible. (pp. 242-243) By way of further example, novels like Riverrun (Such), Blood Red Ochre (Major), Winter of the Black Weasel (Dawe), Shooshewan (Gale), Copper Sunrise (Buchan) could complement any unit of study in social studies dealing specifically with the Beothuks or an issue involving native peoples. Similarly, Death on the Ice (Brown) could certainly add to a unit dealing with sealing specifically or Newfoundland culture generally. As well,

novels like Very Far Away From Anywhere Else (Le Guin) and January, February, June or July (Porter) could certainly enrich units in the Adolescence: Relationships and Sexuality course (Grade 9) or some modules of the Family Living 2200 course (Grade 11). Helen Porter's first novel examines Heather Novak's relationships with her family, her peers, and the young man who - as did her father years before - leaves her to face alone the painful process of growing up. Furthermore, books like Silent Spring (Carson), A Whale for the Killing (Mowat), On the Beach (Shute) have much to contribute to classes of Environmental Science 3205.

- assign high school students of a given level (e.g., Language 3101 and Thematic Literature 3201) to the same English teachers to facilitate the integration of all the Language Arts skills (reading, writing, speaking, listening).

A Coda

A Coda - the few closing measures introduced at the end of a musical composition to emphasize the major chords. What then have been the major chords "resounding" through this thesis on novel study?

Slatoff (1970) juxtaposes many issues involved in response to literature which have been the major emphasis of this research:

> Insofar as we divorce the study of literature from the experience of reading and view literary works as objects to be analyzed rather than human expressions to be related to; insofar as we view them as providing order, pattern and beauty, as opposed to challenge and disturbance; insofar as we favor form over content, objectivity over subjectivity, detachment over involvement, theoretical over real readers; insofar as we worry more about incorrect response than insufficient ones; insofar as we emphasize the distinction between literature and life rather than their interpretations we reduce the power of literature and protect ourselves from it. (pp. 167-168)

The aim of this study has not been to "reduce the power of literature" and the study of the novel but rather to enhance them. Much of what the student reads in newspapers and sees on television and video will likely, in the words of Rosenblatt (1968), tend "to coarsen his sensibilities" (p. 93) and make him less able to respond fully to the complex and subtle nature of good literature. Although the reading of a novel will not in itself counteract all the unfavorable pressure, "it can be a means of helping the student develop conscious resistance to those influences". (p. 93) Through literature the student becomes aware of the personalities of different kinds of people. He learns to put himself in the place of the other fellow. As well, students learn from

books the culturally appropriate response to different types of situations and people. This thesis has stressed the experience of reading for as Rosenblatt explains:

> Books are a means of getting outside the limited cultural group into which the individual is born. They are in a sense elements of societies distant in time and space made personally available to the reader. (p. 192)

The English classroom envisioned here is the place where literature resides, an arena for a linkage with the world of the student, a place where what the student brings to literature, what he undergoes through the medium of the literary text, how he is helped to handle this individually and/or in small groups, will affect what he carries away from it in enhanced sensitivities to language and to life.

The emphasis in the Romantic, Precision and Generalization stages of novel study, Grades 4 to 12, has focused on transactional theory in the teaching of literature. That theory attempts to move teachers away from the notion of literature as <u>content</u> to be handed over. It posits that the literary text is continually recreated in the transaction between the reader and text, that the text is found, not only by the words on the page but also by the experiences and expectations that the student brings to the text. Moreover, transactional theory suggests that the contexts with which the text is read also influence the nature of the literary transaction. It suggests that the

readers should rely much more on their own resources as readers and to trust their own experiences of the literary work. Readers are encouraged to become aware of possibilities of meaning, to become tolerant of ambiguity, and to become unafraid of being wrong. Advocates of transactional theory like Rosenblatt and Iser encourage "an aesthetic" rather than an "efferent" stance to novels, they promote exploration, a dwelling on the experience of the novel rather than an immediate search for the one "correct" meaning.

An understanding of the reading process and the construction of meaning is essential for a transactional approach to the teaching of the novel. Response to the novel is greatly enhanced when students are involved in talk, not only with teachers but, more importantly, among themselves. Listening to other students' responses to literature is the process whereby one expands and extends one's own understanding of literature and its power to shape human thought and understanding. Response also needs to involve students in a much greater variety of writing activities of expressive, discursive and poetic kinds.

The literary experience of the novel is at times a private interaction between reader and text; at other times it is communal - it asks to be shared in discourse. Lionel Trilling (1967), in his introduction to Prefaces to the Experience of Literature, posits:

> we find a pleasure that seems instinctual not only in the emotions that are aroused by what we read but also in communicating them to each other, in trying to understand why we feel as we do, in testing our emotions by those that others tell us that they have, in discovering what we might possibly feel beyond what we do feel. And discourse leads to dialectic: we disagree with others in observation and response and in the general principles that we and they have been led to formulate. This activity, in itself, interesting and pleasant, increases the interest and pleasure of our private experience.

Novel study, Grades 4 to 12, means providing (through a multiplicity of texts) an opportunity for the act of reading. Novel study means making it more likely (through various classroom practices) that this act of reading will be an exploration, an adventure, an experience, having in mind what the word implies of an activity of consciousness and response. The novelist James Joyce wrote:

> Welcome, O life
> I go to encounter for the millionth time
> the reality of experience
> and to forge in the smithy of my soul
> the uncreated conscience of my race.

Proponents of transactional theory believe that, given a chance in the classroom, literature can certainly help "to forge the uncreated conscience" of the young.

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Appendix A

List of Suggested Novels, Grades 4-6

List of Suggested Novels, Grades 4-6

Grade 4:

Alison's Ghosts by Mary Alice and John Downie

Mice at Centre Ice by Estelle Salata

Grade 5:

One John A. Too Many by Richard Wright

Always Ask for a Transfer by Vancy Kasper

Grade 6:

Peanut Butter is Forever by Melanie Zola

Kidnapped in the Yukon by Lucy Berton Woodward

Appendix B

List of Prescribed Novels, Grades 7-8
1972-1990

Titles marked with asterisk (*) are those from List of Most Frequently Listed Literature Titles as Available or Recommended by Provincial Departments of Education in Canada (1980).

List of Prescribed Novels, Grades 7-8, 1972-1990

1972-1973	Master of Ravenspur by Bert Williams
1972-1973	The Wolf Pack by Cynthia Harnitt
1972-1975	Shadow of a Bull by Main Wojciechowska
1972-1975	Banner in the Sky by James Ramsey Ullman
*1972-1977	Lost in the Barrens by Farley Mowat
1972-1977	The Call of the Wild by Jack London
1972-1977	A Wrinkle in Time by Madeleine L'Engle
1972-1977	Big Red by Kim Kjelgaard
*1972-1977/82	The Outsiders by S.E. Hinton
1972-1975	Our Exploits at West Poley by Thomas Hardy
1972-1978/82	Old Yeller by Fred Gipson
1972-1977	Hot Rod by Henry Gregor Filsen
1972-1977/83	Seventeenth Summer By Maureen Daly
*1973-1977	The Incredible Journey by Sheila Burnford
1973-1977	Karen by Marie Killilen
1973-1977	Rocky Mountain Monster by Bert Williams
1973-1978	Nkwala by Edith Lambert Sharp
1973-1975	The Silver Sword by Ian Serraillien
1973-1978	Sam and Me by Joan Tate
1973-1975	Bushes and Bears compiled for Reader's Digest by Enid Olson
1973-1975	Anne's House of Dreams by L.M. Montgomery
1973-1977	Iceblink by Rutherford Montgomery
1973-1975	The Black Joke by Farley Mowat
*1973-1977	The Grizzly by Annabel and Edgar Johnson

1973-1975	I am David by Anne Holm
1973-1975	The Miracle Worker by William Gibson
1973-1975	Slave of the Haida by Doris Anderson
1973-1975	Space Suits and Gumshoes by Richard Lunn
1973-1975	Moby Dick by Herman Melville
1973-1975	The Marrow of the World by Ruth Nichols
1973-1977/88	That was Then, This is Now by S.E. Hinton
1973-1978	Sawtooth Harbour Bay by Jean Hayes Feather
1976-1978	Million Dollar Duck by Vic Crume
1976-1978	Clarence the TV Dog by Patricia Lauber
1976-1978	Deadline at Spook Cabin by Jean Feather
1976-1978	The Weird Witch's Spell by Robert Vitarelli (Ed.)
1976-1977	Hombre by Elmore Leonard
1976-1977	Singled Out by Louis M.R. Tardiff
1976-1977	Puck Hog by A. James Rennie
1976-1978	The Witch of Blackbird Pond by Elizabeth George Speare
1978-1979	Sounder by William H. Armstrong
1978-1979	Julie of the Wolves by Jean Craighead George
1979-1980	Jane Eyre by Charlotte Bronte
1979-1980	Owls in the Family by Farley Mowat
1979-1980/82/88	The Journey Home by Michael J. McCarthy
1979-1980	I was a 98 lb. Duckling by Jean Van Leewven
1979-1980	Wilderness Champion by Joseph Wharton Lippincott

1979-1980	Deadwood City by Edward Packard
1979-1980	Glooskap and His Magic by Kay Hill
1980-1981	Deathwatch by Robb White
1980-1981/83	Luke Baldwin's Vow by Marley Callaghan
1980-1981	Otter Three-Two Calling by Lief Hamre
1980-1981	From Anna by Jean Little
1980-1981/83	A Stranger Came Ashore by Mollie Hunter
1980-1981	The Quest of the Golden Ganet by Dorothy Barnhouse
1980-1981	Something for Joey (Novelization) by Richard E. Peck
1980-1981	Caribou Runaway by Francis Duncan
1980-1981	Silver Wolf by Paige Dixon
1980-1981	20,000 Leagues Under the Sea by Jules Verne
1980-1981/82	Island of the Blue Dolphins by Scott O'Dell
1981-1982	Copper Sunrise by Bryan Buchan
1981-1982	Hot Cars by Paul Kropp
1981-1982	Skeezer by Elizabeth Yates
1981-1982	The Thin Grey Man by Malcolm Saville
1981-1982	The Changeling by Zelpha K. Snyder
1981-1982	Burn Out by Paul Kropp
1981-1982	The War of the Worlds by H.G. Wells
1981-1982	From the Mixed Up Files of Mrs. Basil E. Frankweiler by E.L. Konigsburg
1982-1983	Are You There, God, It's Me Margaret by Judy Blume
1982-1983	The Helen Keller Story by Catherine Owens Penre

1983-1984	Tiger Eyes by Judy Blume
1983-1984	Underground to Canada by Barbara Smucker
1983-1984	Smoke Over Grand Pre by Marion Davison and Audrey Marsh
1983-1984	That Fine Summer by Ella Manuel
1983-1984	The Young Unicorns by Madeleine L'Engle
1983-1984	Very Far Away From Anywhere Else by Ursula K. Le Guin
1984-1985	(Same novels supplied as in previous year)
1985-1986	No Words for Goodbye by John Craig
1985-1986	Cowboys Don't Cry by Marilyn Halvorson
1985-1986	The Endless Steppe by Esther Hautzig
1985-1986	One Proud Summer by Marsha Hewitt and Claire Mackay
1985-1986	Frozen Fire by James Houston
1985-1986	The Haunted Mountain by Mollie Hunter
1985-1986	Bridge to Terabithia by Katherine Paterson
1986-1987	The Minerva Program by Claire Mackay
1986-1987	Storm Child by Brenda Billingham
1986-1987	Wrong Again, Robbie by Karleen Bradford
1986-1987	Who Cares About Karen by Alison Lohans Pirot
1986-1987	Welcome Home, Jellybean by Marlene Fanta Shyer
1986-1987	The Secret Window by Betty Ren Wright
1986-1987	Six Wolves From the North by Michael Mullen
1986-1987	White Mist by Barbara Smucker
1986-1987	The Winter of the Fisher by Cameron Langford

1987-1988	Blackbriar by William Sleator
1987-1988	The Wimp and the Jock by John Ibbitson
1987-1988	The Tomorrow City by Monica Hughes
1987-1988	Log Jam by Monica Hughes
1987-1988	A City Out of Sight by Ivan Southall
1988-1989	The Hand of Robin Squires by Joan Clarke
1988-1989	The Ghost to Lunenburg Manor by Eric Wilson
1988-1989	Gang War by Paul Kropp
1988-1989	Between Friends by Sheila Garrigue
1988-1989	Brothers by Choice by Elfreida Read
1988-1989	This Can't Be Happening At McDonald Hall by Gordon Korman
1988-1989	Can You Promise Me Spring by Alison Lohans Pirot
1989-1990	The Lifeguard by R.T. Cusich
1989-1990	Mystery of the Witches Bridge by B.O. Carleton
1989-1990	Headlock by Paul Kropp
1989-1990	The Rescue by E. Fauchen
1989-1990	The Long Journey Home by J. Lester
1989-1990	The Indian in the Cupboard by L.R. Banks
1989-1990	The Haunting of Cliff House by K. Bradford
1989-1990	The Journey of Natty Gann by A. Matthews
1989-1990	The Lottery Rose by I. Hunt
1989-1990	Dear Bruce Springstein by Kevin Major

Appendix C

Novel Recommendation Form for Grades 7 and 8

Novel Recommendation Form

Title of Book _____

Author _____ Company _____

Number of Pages _____ Cost _____

This book is fiction or nonfiction. (Circle one)

Setting _____
_____
_____

Characters _____
_____
_____

Plot _____
_____
_____

Why do you recommend this book for intermediate students?
_____
_____
_____

Signature _____

School Address _____
_____
_____

Send to: Education Consultant, English
Department of Education
Division of Instruction
Curriculum Section
P.O. Box 4750
Suite 504, Atlantic Place
St. John's, NF
A1C 5T7

Appendix D

Sample Excerpts of Students' Writing in Response to Novels Read

D-I

Callaghan, M. (1974). Luke Baldwin's vow. Richmond Hill, Ontario: Scholastic-Tab Publications Ltd.

WRITE THE TITLE IN A VERTICAL POSITION AND THEN ACROSS WRITE WORDS/SENTENCES THAT ARE RELATED TO THE BOOK.

L uke is the main character. He is a small boy whose father died of a heart attack.

U ncle Henry is the man who cares for Luke. He was like a father to him.

K ind is Luke's aunt Helen who thought a great deal of Luke and listened to him.

E xplanations of the world that Luke's father had taught him and the little things they did together were things Luke would never forget.

B lue mountains fascinated Luke when he first got off the train in Collingwood.

A dog named Dan that Luke loved dearly. He saved the dog's life when it was drowning.

L ----

D reaming was Luke's secret world that gave him a chance to get away from reality.

W ----

I ----

N ever was Luke allowed to show emotions in front of his uncle.

S am Carter was the old man who worked in the mill. Luke didn't like Sam.

V isiting Mr. Kemp, the neighbor, was an enjoyment for Luke because he got to round up the cows.

O ld Mr. Kemp was the only person who enjoyed Dan as much as Luke did.

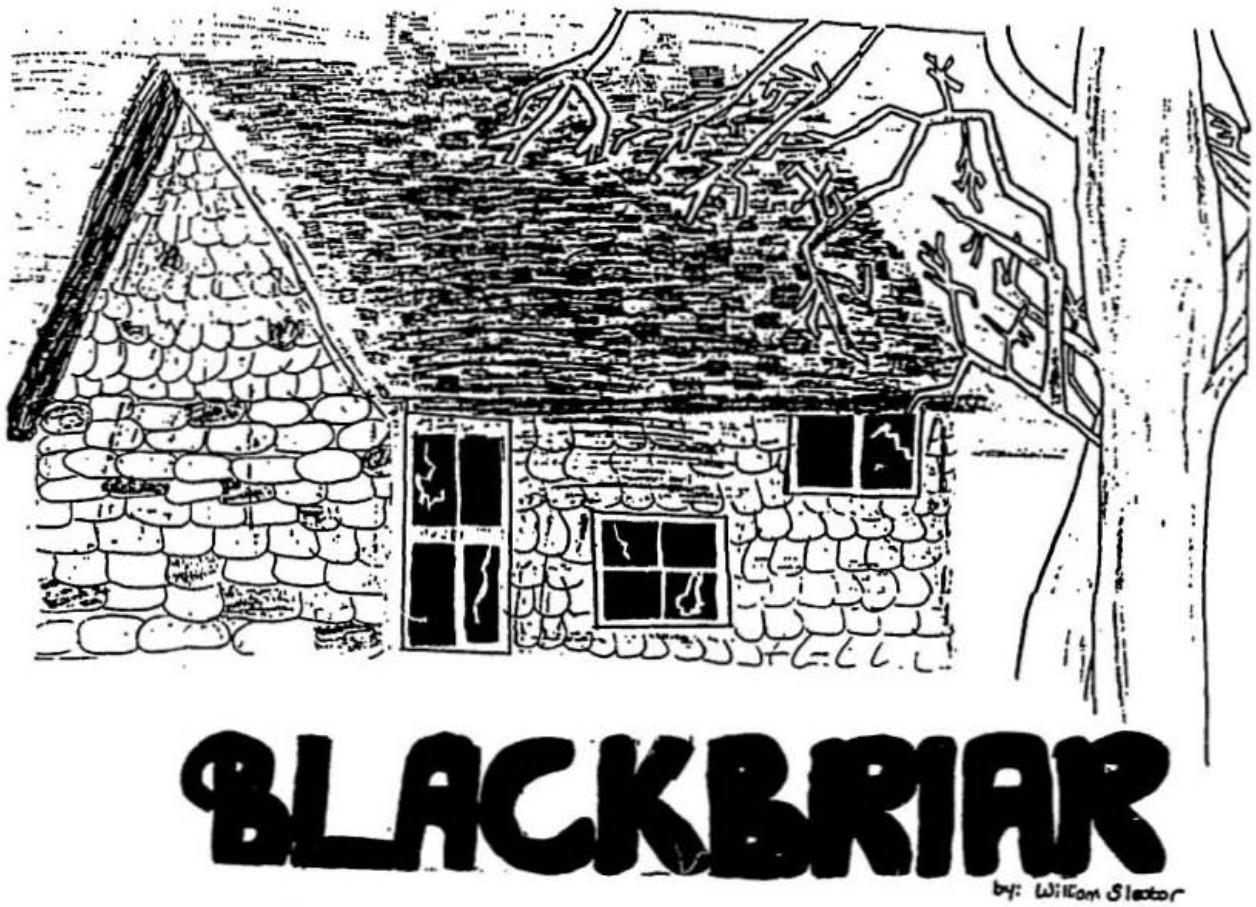
W ith confidence Luke made a proposition to his uncle to pay for the dog's food and shelter.

- Chris, a Grade 7 student presented this orally with further explanation to his entire class.

D-II

Sleator, W. (1972). Blackbriar. Toronto: Scholastic Inc.

DESIGN, ON A LARGE CHART FOR CLASS DISPLAY, AN ATTRACTIVE BOOK JACKET.



- Darlene, a Grade 7 student explained her drawing to the class in a four-minute presentation

D-III

Tolkien, J.R.R. (1937). The hobbit. London: Unwin Paperbacks.

A PUBLISHER'S BLURB TO SELL THE BOOK:

The Hobbit by J.R.R. Tolkien is the story of a young hobbit by the name of Bilbo Baggins. By the way, a hobbit is a short man about three feet tall and has big feet with leathery soles.

The main plot of the novel revolves around the main character, Bilbo Baggins, who is whisked away by twelve dwarves and a human wizard friend who all together visit distant lands, encounter strange creatures, experience new adventures, participate in an historic battle and capture a lost treasure ----.

The mountain they visit was originally settled by a community of dwarves. But when a dragon named Smaug first captured the mountain he found that the dwarves had skillfully carved stone walls inside the mountain and had excavated large chambers and lined them with gold. After Smaug had seized the fair kingdom under the mountain, he killed all its inhabitants and stole all their treasure for his expensive bed of gold and jewels ----.

The twelve dwarves who accompanied Bilbo were captured by corrupt trolls and were to be their midnight snack. But the wizard quickly devised a plan which kept the trolls occupied until dawn at which time the trolls would be turned to stone and the dwarves freed.

---- Bilbo was enticed to join the group to go in search of legendary treasure. Bilbo's responsibility to the group was to act as a scout, provide food, entertain, and lure the dragon, Smaug, away from the treasure which he guarded. Bilbo was able to do this with the help of a magic ring which he found while in a goblin kingdom. For his part, Bilbo eventually received ----.

- Greg, a Grade 9 student.

D-IV

Bradford, Karleen. (1977). Wrong again, Robbie. Richmond Hill, Ontario: Scholastic-Tab Publications.

WRITE, TELL OR READ THE MOST EXCITING PART.

In this novel, there wasn't really any particular exciting part. Instead, there were different parts of the book that were exciting. These parts were:

One morning when Robbie went down to the pond near his Grandfather's house, he saw something in a marshy spot by the shore. When he got closer to see what it was, he realized that it was a duck frozen to the ice. He expected it to move when he got close enough, but all the duck did was make a feeble attempt to fly. Robbie now saw why: Its head and body was covered with greasy black oil! He took the weak duck back to the house to see what could be done. Quickly, Robbie gently laid the duck in the sink and filled it up with lukewarm water. He cleaned it with soap until every last trace of oil was gone. When he was finished he found a box with a blanket for the duck to sleep in. Robbie was doubtful at first if the duck was going to live, but after a few months the duck was nursed back to health.

The final exciting part in this book was:

The one thing that Robbie was better at than Sandy was "Fly-Tying". Robbie's Grandfather taught him to do this and he caught on right away. On television there was a contest for Fly-Tying. The person who did the best one, or won, got to go on a fishing trip on Lady Evelyn Lake. Finally, the day of the competition came and Robbie won it with ease. The winner was permitted to take one person along on the trip and Robbie decided to take his grandfather with him, despite the fact that they didn't get along very well.

When they were flown to the lake, they were left by themselves for a whole week. It would have been a perfect trip except for a danger that threatened his grandfather: They were just about to head back to camp but his grandfather wanted to climb up and try for another fish or two. He scrambled up on a rock overhanging the stream, but just as he reached the top his foot slipped on a piece of loose stone and he fell backwards causing his arm to get broken. Robbie never panicked, though. He made a splint the best he could

and helped his grandfather back to camp. To make things worse, a bear had been in their campsite and had destroyed all the food. Since his grandfather was hurt, Robbie had to fish and hunt for all their food. Things worked out in the end because when the plane came back to take them home, his grandfather was taken to the hospital to get his arm put in a cast and Robbie was congratulated by the doctors at the hospital.

- Dawn, a Grade 8 student.

D-V

O'Dell, S. (1960). Island of the blue dolphins. New York: Dell Publishing Co., Inc.

WRITE, TELL OR READ ABOUT THE SADDEST PART.

I think the saddest part of this book is when Karana's brother gets killed by a pack of vicious wild dogs. Ramo, her brother, who was left on the island with her was slightly younger than she was. --- He had a big gash in his throat and other bites and scratches on his body. He fought the dogs off the best he could and even killed two of them. They overpowered him. Karana took him to the camp where he lay lifeless. She was now alone on this desolate island with no one to talk to, or be friends with and no one to share space with. She had to provide for herself now. She had to get shell-fish and gather food by herself with the wild dogs watching her every move. She wasn't allowed to hold a weapon in her hand or use it for it was forbidden for girls and women to use them. ---. It was sad to see her all alone there.

- This excerpt was taken from an assignment by a Grade 8 student, Derek. When the assignments were being returned, Derek was asked orally why he felt this novel received the Hans Christian Anderson Medal and The Newberry Award for good children's literature. Derek's brief oral response demonstrated that he had read the novel carefully and had understood the young Indian girl's unusual adventure of survival.

D-VI

Feather, J.H. (1973). Sawtooth Harbour boy. Don Mills, Ontario: Thomas Nelson and Sons.

MAKE A TIME LINE OF THE MAJOR EVENTS IN THE BOOK.

- November 1919, Bill Harding gets kicked out of his Primary School in Sawtooth Harbour.
- Billy gets accepted into the Church of England School.
- June 1920, Billy leaves school to go to Labrador to help his father's fishing crew.
- Late June, Billy and his family arrive at Pothook Island, Labrador.
- Early August, one of Billy's friends, Setran, gets sick with appendicitis and has to be brought to Princer's Harbour for the services of Dr. Grenfell.
- Two days later ---.
- October 10, Billy leaves Pothook Island with his family to go home.
- October 25, Billy's family arrive at Sawtooth Harbour.
- January 1921, Billy makes friends with Uncle Mike, the hermit of the community, after saving his dog from falling through the ice.
- In June ---.
- Billy helps Uncle Mike to grow, pick and sell his crops so he can save money to go to college.
- In the Spring of 1922, Billy's father earns more than fifty dollars on the seal hunt to help support Billy to go to college.
- March 10, 1924 ---.

- A few weeks later, Billy and his family attend the reading of Uncle Mike's will to find out that Uncle Mike has left five hundred twenty-five dollars to pay for Billy to attend college and learn how to be a doctor.

- Craig, a Grade 8 student discussed this time line with his class. Such sharing of books in class not only demonstrated that Craig had understood the sequence of events in the text, but his enthusiasm helped excite three other students to read Sawtooth Harbour Boy.

D-VII

Hailey, A. and Castle, J. (1958). Flight into danger. Toronto: Clarke, Irwin and Company Ltd.

DESCRIBE A CRUCIAL SCENE AS A TELEVISION REPORTER MIGHT DO FOR AN "ON-THE-SPOT" REPORT.

Good morning, Canada! This is Robbie J_____ reporting live from Vancouver Airport where an airplane will be coming into view any time now. Flight 714 from Toronto and Winnipeg has some very sick passengers and crew aboard. The plane is being flown by a passenger, George Spencer, who had only flown small one-engine planes during the war. The plane is in sight. It's dropping fast ---. The wheels hit tne runway and bounce hard. The plane hits again. It's not going to make it. It's already gone over two-thirds way down the runway. The engines die. The pilot pulls the plane to the left. It hits a runway bump and digs into the grass ---. He brought them down safely.

- Robbie, a Grade 8 student gave this news report before the entire class.

D-VIII

Blume, J. (1970). Are you there God? It's me, Margaret. New York: Dell Publishing Co., Inc.

STUDENT WRITES TO AN AUTHOR OF A NOVEL.

27 Firgreen Avenue
Mount Pearl, Newfoundland
A1N 1T8
January 9, 1988

Dear Judy,

To start off this letter, I would like to say I enjoyed your book Are You There God? It's Me, Margaret. I especially liked Margaret and how she was going on twelve and she was full of questions which she didn't really have any answers for. I liked the part when she started sixth grade and she met Gretchen and Jonie and started a girls' club called "The Four PTS's" which stood for the pre-teen sensations. Nancy was her other friend in the club. In this club they talked about boys, the body and about private things like becoming a woman. I liked when she was invited to a party by a guy in her class, Norman Fishbein. ---

---

I thought it was nice of Margaret to pray to God almost everyday throughout the book. It was funny when Margaret's mother brought her a bra and Margaret prayed to God to put something in it. I really liked the ending of the book. --- I liked the book because it helps adolescents to grow up and to face all the changes, physical and mental, which are part of the teenage years.

Your trusted reader,

Krista, Grade 8

D-IX

Howley, J.P. (1974). The Beothuks or red indians: The aboriginal inhabitants of Newfoundland. Toronto: Coles Publishing.

Such, P. (1973). Riverrun. Toronto: Irwin Publishing Inc.

AN OUTLINE FOR A RESEARCH PAPER COMPLETED BY A LEVEL III STUDENT, ANDRE. HE COMPARED THE SUPPLEMENTARY TEXT THE BEOTHUKS OR RED INDIANS: THE ABORIGINAL INHABITANTS OF NEWFOUNDLAND TO PETER SUCH'S FICTIONAL ACCOUNT IN THE "CORE" NOVEL RIVERRUN.

I. Introduction

II. Howley's, The Beothuks or Red Indians

- A. Brief introduction of Howley and his book
- B. Evidence of the Beothuks' existence
- C. Expeditions and studies of the Beothuks
  1. Sir Joseph Banks studies
  2. Lieut. Buchan's search for the Red Indians
- D. The story of Demasduit (her capture)
  1. John Peyton's version
  2. Liverpool Mercury edition, an anonymous witness' version
- E. Shanadithit, the last of the Beothuks
  Cormack's manuscript
  1. The capture of Shanadithit
  2. Information obtained from her
- F. Beothuk culture
  1. Mamateek or Wigwam
  2. Dress
  3. Arms
  4. Canoes
  5. Language
- G. Their extinction. The factors that may have caused the disaster
  1. The white man
  2. Starvation
  3. Disease

III. Peter Such's Riverrun

A. Brief overview of the book

B. Point of view (White man is cruel)
   1. The capture of Demasduit
   2. Comparison with the Liverpool Mercury version

C. The story of Shanadithit - Comparison with Cormack's manuscript

D. Peter Such's style - How he maintains realism despite his point of view

E. The Beothuks' extinction
   1. The factors that caused it
   2. Comparison to the factors mentioned in The Beothuks or Red Indians

IV. Conclusion

D-X

Twain, M. (1962). The adventures of Huckleberry Finn. New York: Airmont Publishing Co. Inc.

AN EXCERPT FROM STUDENT ASSIGNMENT DISCUSSING TWAIN'S USE OF SATIRE IN THE ADVENTURES OF HUCKLEBERRY FINN.

--- One of the effects of any book is to teach one something of himself. Despite Mark Twain's notice in the beginning of The Adventures of Huckleberry Finn, "Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished ---", he does use his narrative to criticize many traditions and beliefs of the pre-war southern United States. Many of the incidents in this novel, especially during Huck's journey down the Mississippi, are examples of satire. ---. When Huck comes in contact with the outside world we see the most satiric part of this novel. All the meanness of Mark Twain's damned human race is seen through the eyes and presented through the lips of Huck Finn. In this novel Mark Twain attacks the inhumanity and gullibility of society. He also satirizes the romantic traditions and literature which were so popular at that time. Furthermore, he criticizes the aristocracy of the south, organized religion, and the monarchy ---.

Pap Finn embodies all the worst and characteristic features of his South. He is greedy, prejudiced and, of course, incorrigibly violent. Moreover, drink is his life --- and death ---.

--- Miss Watson is considered to be a very devout and religious person, yet she is willing to sell Jim to a slave trader in New Orleans and separate him from his family ---.

These romantic traditions are carried even further --- in the Shephardson-Grangerford feud. The romantic traditions are reality --- upper class, aristocratic families hold to unrealistic traditions condoned in romantic literature. They maintain a family feud for a cause long forgotten ---.

- Lynn, a Grade 12 student.

Appendix E

List of Prescribed Novels, Grades 9-11

Titles marked with asterisk (*) are those from List of Most Frequently Listed Literature Titles as Available or Recommended by Provincial Departments of Education in Canada (1980).

Novels

GRADE 9

Captains Courageous by Rudyard Kipling

* Diary of a Young Girl by Anne Frank

First Spring on the Grand Banks by Bill Freeman

Flight into Danger by Arthur Hailey and John Castle

Johnny Tremain by Esther Forbes

* Never Cry Wolf by Farley Mowat

* The Pearl by John Steinbeck

* Shane by Jack Schaefer

Sunburst by Phyllis Gotlieb

Where the Lilies Bloom by Vera and Bill Cleaver

THEMATIC LITERATURE 1200 (GRADE 10, LEVEL I)

Bridge on the River Kwai by Pierre Boulle

* Death on the Ice by Cassie Brown

The Guns of Navarone by Alistair Maclean

* In the Heat of the Night by John Ball

The Moon is Down by John Steinbeck

* Pigman by Paul Zindel

The Snow Goose by Paul Gallico

* To Kill a Mockingbird by Harper Lee

* Who Has Seen the Wind? by W.O. Mitchell

LITERARY HERITAGE 2201 (GRADE 11, LEVEL II)

One novel from Section A (Pre 20th Century)

One novel from Section B (20th Century)

Section A:

Ivanhoe by Walter Scott

Oliver Twist by Charles Dickens

Robinson Crusoe by Daniel Defoe

The Woodlanders by Thomas Hardy

Section B:

* Animal Farm by George Orwell

The Cruel Sea by Nicholas Monsarrat

* The Old Man and the Sea by Ernest Hemingway

The Red Feathers by T.G. Roberts

CANADIAN LITERATURE 2204

Ashini by Yves Theriault

I Heard the Owl Call My Name by Margaret Craven

The Betrayal by Henry Kreisell

* Such is My Beloved by Morley Callaghan

Maria Chapdelaine by Louis Hemon

* Barometer Rising by Hugh MacLennon

Appendix F

Sample Assignment on the Grade 9 novel, Shane, by Jack Schaeffer

Schaeffer, J. (1949). Shane. Toronto: Thomas Nelson and Sons.

Write an essay between 350-500 words in which you discuss one of the following topics. I am looking for an organized essay which shows that you have given thought and planning to your work.

1. Introduction - 1 paragraph - State briefly what you intend to discuss. Introduce your topic.

2. Body - 3-5 paragraphs - Begin by giving specific details about events, characters, style of writing - use references from novel - to support your Thesis Statement which is the topic of your essay. Organize these ideas into paragraphs.

3. Closing - the last paragraph where you summarize, restate, or re-emphasize some of the points discussed earlier in the essay.

1. Style in a novel refers to the way a writer chooses and uses his words. Schaeffer in the novel Shane uses a great deal of comparison. Find 6 examples of effective comparison and explain exactly what is being described and how it is effective in describing the action/characters of the novel.

2. What point of view is used in the novel Shane? What are the advantages and disadvantages of this type of narration?

3. Choose 5 very specific adjectives to describe Shane and write 5 paragraphs to justify your reasons for choosing these words. Use novel references.

4. Define Contrast. Contrast the characters of Joe Starrett and Stark Wilson. Include in your essay the type of work each man does.

5. Theme is the central insight, the main idea, the lesson we learn about man from reading a work of literature. What are the main insights you get about mankind from reading Shane?

6. Suspense is considered to occur in a story when the reader is eager to know what will happen next. Authors use the words spoken by the characters, the setting, and

the conflict to accomplish this important element of story writing. Explain how the author developed suspense in Shane.

7. The Relationship between Starrett and Shane is one of the important relationships in the novel. Write an essay that compares the two, showing how they are alike and how they differ.

8. Discuss the conflict between Fletcher and the farmers, making clear the factors underlying the conflicts, the legal rights in the case and the reasons for the manner of settlement.

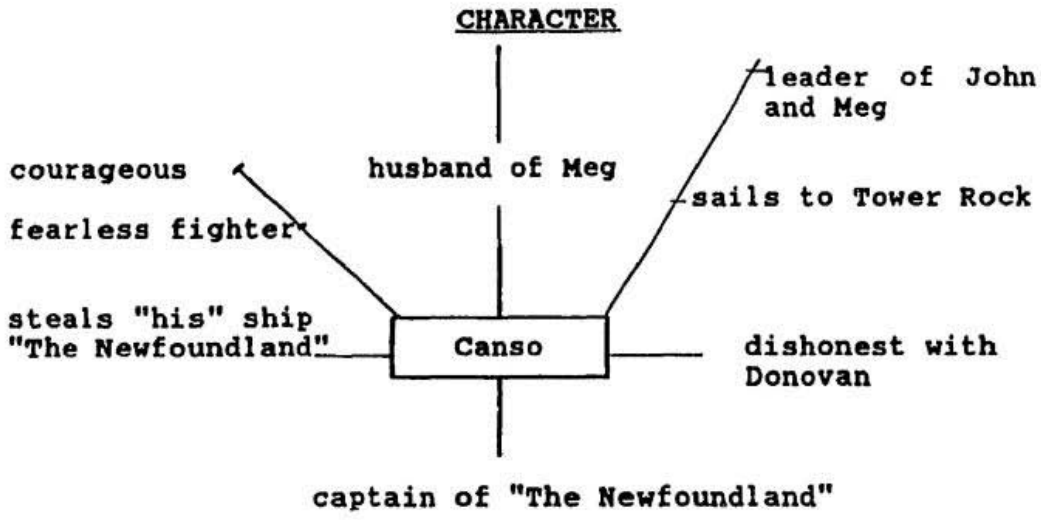
9. Creative Writing. Imagine you are Chris. Write your impression of Shane using information gained from your encounter with him and from what you could have learned from his actions in the community.

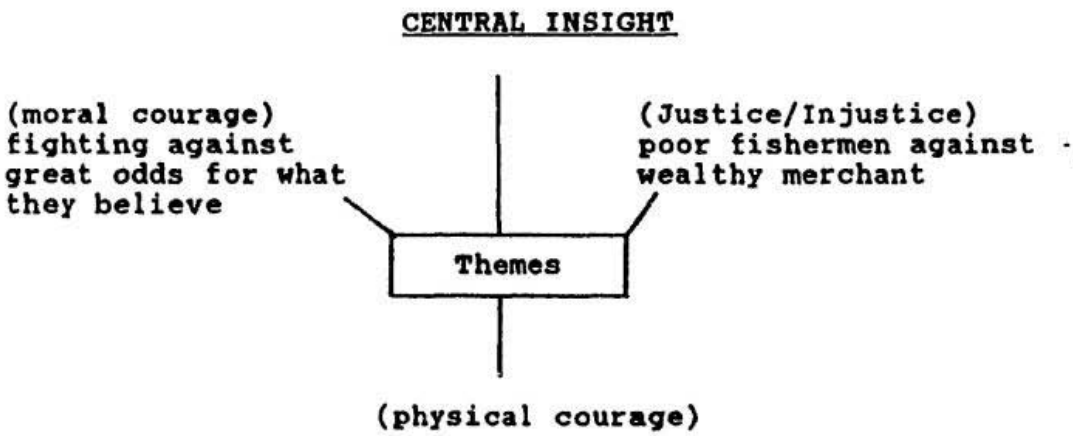
Appendix G

Sample of a Group Thought Web completed on Grade 9 core novel First Spring on the Grand Banks

Freeman, B. (1978). First spring on the Grand Banks. Toronto: James Lorimer and Company, Publishers.

The following thought webs were completed by groups in grade IX and used as basic outlines for fully developed group presentations to the class.





Appendix H

The Snow Goose by Paul Gallico
A Web of Possibilities

Related Poems

Read Wilfred Owen's poem "The Disabled" which realistically reveals the pain, suffering and tragedy which comes from injury in war. Compare the way the young girl looked at the injured soldier with "his queer disease" and the way the villagers looked at Phillip Rhayader in The Snow Goose.

Read Ben Jonson's poem, "It is Not Growing Like a Tree" and Robert Burns' poem, "A Man's a Man For A' That". What do these poems say about the qualities of men which are truly important?

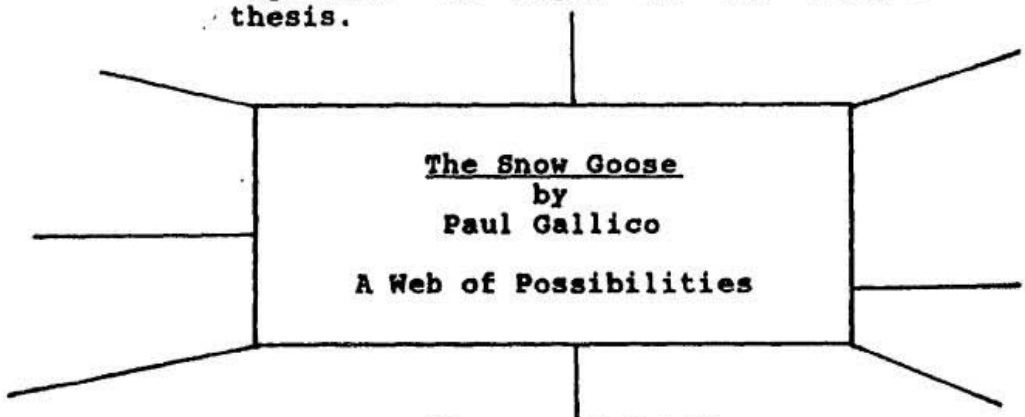
Mood

Usually stories of tragedy and sacrifice are sad but at the same time uplifting. Such stories affect the readers' outlook on life and living. The sacrifice of life for a supreme cause is a noble act, one that arouses feelings of awe and grandeur. How does The Snow Goose make you feel? Explain!

Related Essays

Read "A Very Special Friend" by Roy Bonisteel of Man Alive fame. How is the story of love and the miracle it manifests made clear in this essay and in The Snow Goose?

Read "Eye of the Beholder" by Aldous Huxley in which he discusses various kinds of ugliness. Summarize Huxley's essay. Discuss Philip Rhayader's "ugliness" in light of the essay's thesis.



Themes and Motifs

- Discuss the themes of Friendship, Trust and Love in the novel.
- Read Robert Nathan's poem "Dunkirk" and discuss the theme of Patriotism and War.
- The Snow Goose is a novel of contrasts. In the middle of hunting and brutality there is peace and sanctuary. In the middle of ugliness and deformity, there is beauty. In the middle of war, there is love. In an essay discuss fully the contrasts found in the novel.

Style and Technique

Notice the description of characters and setting in the novel. Discuss Gallico's use of imagery. Find three examples of effective sight imagery in the novel.

Genre

What is a novella? Do you feel The Snow Goose should be classed as a novella rather than a novel?

Read another book which has been called a novella, The Old Man and the Sea by Ernest Hemingway. Compare:

- the concise style.
- the poetic language.
- the single predominating incident.
- the single pre-eminent character.
- the unified impression

Creative Writing

Write a poem about a person you know who has shown indomitable courage despite a serious handicap and/or deformity.

Appendix I

Poem - "For Leonard"

For Leonard

I watched you in your wheelchair today
as I marked the register in Mr. Collier's class.
I saw the sparkle in your shining eyes,
your impish grin.
I marvelled at the trust you have in Stan,
and the inner warmth you trade with one
another.
You whispered to him.
He moved you higher in your chair;
He gave you a cough drop;
You smiled.
He tapped you on the shoulder, winked
and told me how you were really ready for
exams.
And just that, made you smile again.

As usual, I was in a muddle this morning.
I had had to shovel snow,
scrape clinging ice from the windshield,
fight the crawling traffic,
and "speak" to Tracey and Dawn
who were late for homeroom.
I was, you could say, rather peevish.

But then I saw you;
You, and your smile, and your courage.
Most men who can walk stand small.
We want most things effortlessly, or for
nothing.
But you, Leonard, you work and strive for
everything,
and you appreciate everything,
the cough drop from Stan, the helping hand he
gives,
your chance to learn and grow.

Leonard, in you, today, I saw the pioneer,
the fight against the odds,
the single flower on the rocky cliff,
the single cliff against the raging sea.
In a world of peevish, shallow, diminutive
timidity,
You sensitized me to the meaning of
manliness, enterprise, grit and heroism.

Appendix J

Creative Writing Assignment on Animal Farm

Orwell, G. (1945). Animal farm. Great Britain: Penguin Books.

Creative Writing Assignments

(i) Write a brief newspaper account of the rebellion of the animals against Farmer Jones.

(ii) Compose a brief interview with Snowball after he has just been evicted from the farm, obtaining his reactions and speculations about the future.

(iii) Revise the final chapter of the story to have it end the way you think it would have ended if Snowball had remained leader.

(iv) Produce Orwell's messages in the form of a short speech that could be given at a school speak-off.

(v) Combine the characters of Snowball and Napoleon and write a character sketch of this single character.

Appendix K

Possibilities for Resource-Based Learning in a Novel Like *Animal Farm*

Orwell, G. (1945). Animal farm. Great Britain: Penguin Books.

Possibilities for Resource-Based Learning in a Novel Like Animal Farm

(i) Collect as much information as possible about George Orwell that demonstrates he wrote Animal Farm with a political purpose in mind. Present your finding orally to the class.

(ii) Research the details and major sequence of events of the Russian Revolution, 1917. Then compare each chapter of Animal Farm with the history of the Russian Revolution. (Be sure to use proper footnotes and bibliography.)

Appendix L

Study Guide for *Animal Farm*

Orwell, G. (1945). Animal farm. Great Britain: Penguin Books.

Study Guide

By Way of Introduction

(i) Which animals seem most like human beings?

(ii) Do you know people like Molly? like Boxer? like Benjamin? What are the main traits of these characters?

(iii) What would be a Utopian society for you? Is it ever possible? What factors prevent it?

First Reading (Initial Comprehension)

(i) When does the rebellion against Farmer Jones take place?

(ii) What specific action prompted the rebellion at this time?

(iii) Briefly describe the rebellion and expulsion of Farmer Jones.

(iv) According to Old Major, what is the cause of the animals' misery on Manor Farm?

(v) Which pig was expelled from Animal Farm because his ideas differed from the other leader?

(vi) Briefly tell what happens to Boxer once he falls ill from being overworked.

(vii) In your own words describe the final scene in Animal Farm.

Second Reading (Focus on Rhetorical elements)

(i) What do the sheep stand for in the novel?

(ii) Explain the significance of these names: Snowball, Napoleon, Squealer, Mr. Whymper.

(iii) Can you find any examples of brainwashing in this text? Is there a similarity between brainwashing and peer pressure?

(iv) Define the following terms: satire, fable, beast fable, irony, utopia, metaphor, imagery, democracy, communism, socialism.

(v) State the point of view from which this novel is narrated.

(vi) Explain the role of Moses (the raven) in Animal Farm.

(vii) Collect five examples of simile and five examples of metaphor used by Orwell and show how such figurative language adds impact to the novel.

Third Reading (Moral-Thematic Questions)

(i) In a sentence or two give the theme of the song "Beasts of England" often sung by the animals on the farm. What is the purpose of this song in the novel?

(ii) Provide examples from the novel to show that Napoleon's character and actions are typical of a dictator.

(iii) Animal Farm can be read on many different levels (as a humorous animal story and as a biting satire). Select any passage in Animal Farm in which satire is obvious and explain fully what Orwell is satirizing.

(iv) Discuss four or five factors that contributed to the failure of the animals' rebellion to bring about an ideal society.

(v) Use the characters Old Major and Napoleon to demonstrate Orwell's ideas and opinions about theory versus practice.

Some Questions for Group Work

(i) Have a group of five or six students make a wall chart outlining the seven commandments drawn up by the pigs on Animal Farm immediately following the rebellion. Have another group list the seven commandments after amendments as they read by the end of the novel. Have both charts presented to the class.

(ii) Have a group propose a list of chapter headings that reflect the contents and ideas of the ten chapters found in the novel. Present the headings orally to the class.

Appendix M

Study Guide for *The Woodlanders* by Thomas Hardy

Hardy, T. (1887). The woodlanders. London: Pan Books (Macmillan).

A Study Guide

A. Theme

(i) Hardy in a diary entry wrote:

> The human race is to be shown as one great network or tissue which quivers in every part when one part is shaken like a spider's web if touched.

Sometimes a character shakes other lives and draws them to destruction by his or her actions. Show how the actions of both Melbury and Grace influence dramatically the lives of other characters in the novel.

(ii) In 1883, a few years before The Woodlanders was written, Hardy had written:

> All are caged birds; the only difference lies in the size of the cage.

Can you apply this statement to the characters in The Woodlanders? Show how at least four of the characters resembled "caged birds".

(iii) Theme is the meaning growing out of the relationships among the events and characters in a novel.

> We want what we cannot have and what we can have we do not want. (p. 10)

Can you illustrate that this statement by Hardy would be a reasonable statement of the theme.

B. Character

(i) Show fully how the rural portraits of Giles Winterbourne (chivalrous, pastoral, agricultural, devoted) and Marty South (traditional, selfless, patient) stand in sharp contrast to Hardy's portrayal of Fitzpiers and Felice Charmond (decadent, modernistic, self-indulgent).

(ii) How does the following quotation from the novel demonstrate that Grace Melbury is caught between the

traditionalism of the pastoral way of life and the modernism as represented by her education?

> Because cultivation has only brought me inconveniences and troubles. I say again, I wish you had never sent me to those fashionable schools you set your mind on. It all arose out of that, father. If I had stayed at home I should have married_____." (p. 225)

(iii) How does Marty South's speech at the grave of Giles show the contrast between Marty and Grace?

> "Now, my own, own love," she whispered, "you are mine, and only mine; for she has forgot 'ee at last, although for her you died! But I - whenever I get up I'll think of 'ee and whenever I lie down I'll think of 'ee again. Whenever I plant the young larches I'll think that none can plant as you planted; and whenever I split a gad, and whenever I turn the cider wring, I'll say none could do it like you. If ever I forget your name let me forget home and heaven! ... But no, no, my love, I never can forget 'ee; for you was a good man, and did good things!" (p. 367)

(iv) Read John Keats' poem "Ode to Autumn" and compare it with the description of Giles Winterbourne on page 209.

C. Setting

Hardy has used the woods in his novel not as mere settings for actions but as actors, not as a backdrop but as determining forces. Nature in the novel seems indifferent. There are almost no pure descriptions of nature. Notice how the descriptions are always directly related to the human participants. Although the Hintoch Woods are pervaded with a peaceful charm which seems to have a pastoral quiet and serenity, Hardy in the early pages of the novel calls our attention to the existence of foreboding, even subversive forces with the natural world itself and thereby dramatically foreshadowing the human conflict which will upset the peace of this rural village.

Read the following quotes from The Woodlanders and find four other examples where conflict in the natural world parallels conflict among and within the various characters:

> (i) The physiognomy of a deserted highway expresses solitude to a degree that is not reached by mere dales or downs, and bespeaks a tomb-like stillness more emphatic than that of glades and pools. The contrast of what is with what might be, probably accounts for this. To step, for instance, at the place under notice, from the edge of the plantation into the adjoining thoroughfare, and pause amid its emptiness for a moment, was to exchange by the act of a single stride the simple absence of human companionship for an incubus of the forlorn. (p. 1)

> (ii) A lingering wind brought to her (Marty's) ear the creaking sound of two overcrowded branches in the neighbouring wood, which were rubbing each other into wounds, and other vocalized sorrows of the trees, together with the screech of owls, and the fluttering tumble of some awkward wood-pigeon ill-balanced on its roosting-bough. (p. 21)

Notice how the description of the Woodlands is a series of personified images which parallel the sorrow in the universe with the sorrow of Marty South.

> (iii) Owls that had been catching mice in the outhouses, rabbits that had been eating the winter-greens in the gardens, and stoats that had been sucking the blood of the rabbits, discerning that their human neighbours were on the move discreetly withdrew from publicity, and were seen and heard no more till nightfall. (p. 28)

Notice again how it seems that not only man but all nature is in the unhappy struggle.

> (iv) They went noiselessly over mats of starry moss, rustled through interspersed tracts of leaves, skirted trunks with spreading roots whose mossed rinds made them like hands wearing green gloves; elbowed old elms and ashes with great forks, in which stood pools of

> water that overflowed on rainy days and ran down their stems in green cascades. On older trees these huge lobes of fungi grew like lungs. Here, as everywhere, the Unfulfilled Intention, which makes life what it is, was as obvious as it could be among the depraved crows of a city slum. The leaf was deformed, the curve was crippled, the taper was interrupted; the lichen ate the vigour of the stalk, and the ivy slowly strangled to death the promising sapling. (p. 57)
>
> (v) Sometimes a bough from an adjoining tree was swayed so low as to smite the roof in the manner of a gigantic hand smiting the mouth of an adversary, to be followed by a trickle of rain, as blood from the wound. To all this weather Giles must be more or less exposed; how much, she (Grace) did not know.---
>
> She continually peeped out through the lattice, but could see little. In front lay the brown leaves of last year, and upon them some yellowish green ones of this season that had been prematurely blown down by the gale. Above stretched an old beech, with vast arm-pits, and great pocket-holes in its sides where branches had been removed in past times; a black slug was trying to climb it. Dead boughs were scattered about like ichthyosauri in a museum, and beyond them were perishing woodbine stems resembling old ropes. (pp. 309-312)

This is late in the novel when Grace is hidden in Giles' hut unaware that he is perishing close by. Notice the constant and fierce reiteration of wounds and sorrow and disease. Nature is included in the general unhappiness or it seems man is but a minute figure in the total unending struggle.

D. Conflict

(i) The Woodlanders is essentially a love story. The various conflicts are caused by the tensions produced by the deepest and strongest of human emotions. Discuss.

(ii) What is the significance for you of the man-trap in Chapter XLVII of the novel?

(iii) Does the novel show the sadness of the lives of essentially good people destroyed by selfishness?

(iv) Debate the resolution that "it is implicit in the universe that man will be unhappy".

Appendix N

Reading Journal
The Old Man and the Sea

Hemingway, E. (1952). The old man and the sea. New York: Charles Scribner's Sons.

READING JOURNAL - A SAMPLE

September 10

I've started The Old Man and the Sea. Immediately I am introduced to the old man who fished alone in a skiff in the Gulf Stream. I am given the old man nameless at first, just a spot in the huge ocean, little man in a big world. He is an old but proud fisherman who had once been a champion fisherman but who has had no luck at all in eighty-four days. For the last forty-four of those days he has had to fish alone because the boy Manolin, his young apprentice, has been forced by his parents to go with another fisherman. I notice as I read that the narrator has taken a sympathetic and protective attitude toward the old man whose eyes "were the same color as the sea and were cheerful and undefeated". (p. 10) There are many similar examples of vivid descriptions in the opening pages:

> The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat. ... The old man was thin and gaunt with deep wrinkles in the back of his neck. ... The scars on his hands were as old as erosions in a fishless desert. (pp. 9-10)

The style reminds me of a children's story book; there are so many "ands":

> Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.

At other times the style reminds me of a parable, a simple story of an old man catching a fish. Is there more to this parable? The style is simple yet poetic, a poetry which D.H. Lawrence once called "a stark-bare-rock directness of statement".

As I read this simple tale I quickly realize that the boy loves the old man; he tells the old man to "keep the blanket around you ... you'll not fish without eating while I'm alive. (p. 19) The boy respects the old man's craft and skill. "There are many good fisherman and some great ones. But there is only you." (p. 23) Will the old man

prove that the boy's faith in him is justified? Will the other fishermen who now call him "Salao" ever respect him again? Will the boy's family let Manolin return to the old man's boat? The boy's parents unlike the boy haven't much faith. The boy hopes to persuade his father to work far out on the day that the old man goes out to sea. The boy hopes to provide help for Santiago if it should be necessary. But will the boy's father go out or is the father mainly an "inshore" man, one who does not like to work far out, one who unlike Santiago prefers not to take chances. Will Hemingway develop this contrast between the boy's father and Santiago further?

There is much talk of baseball and specifically the star player Joe Dimaggio. As well the old man dreams of lions "that played like young cats in the dusk and he loved them as he loved the boy". (p. 25) Is there any significance to these references to Dimaggio, the young lions and the boy?

September 11

As the old man heads out to sea he hears the "hissing" (onomatopoeia - there are many poetic devices found in this novel) of the flying fish and he feels sorrow for the struggle of the delicate bird which visits his boat.

> Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel? She is kind and beautiful. But she can be so cruel and it comes so suddenly and such birds that fly, dipping and hunting, with their small sad voices are made too delicately for the sea. (p. 29)

I wonder will the old man be made "too delicately" for the sea as well? The Newfoundland poet, E.J. Pratt, like Hemingway, also looked at the dualistic sea which has the capacity to be both cruel and kind. Talking of the sea in his poem "Newfoundland" Pratt writes:

> Their hands are full to the overflow,
> In their right is the bread of life
> In their left are the waters of death.

September 12

The old man is now far out at sea. He had hooked a fish. He is obviously lonely. I'm puzzled about why exactly the old man has gone out so far. Was it to get a fish to sell for money to support him through the winter? Or was it to win a battle over loneliness by proving his right to human companionship? How much was he motivated by pride?

"I wish I had the boy. To help me and to see this". (p. 48) It seems this thinking about the boy rejuvenates Santiago and gives him added vigor. His dreaming of the lions seem to have the same effect on him. "I wish I had the boy." (p. 51) "I wish the boy was here and that I had some salt." (p. 56) Manolin is like a disciple. What does the boy represent in this novel? Does he represent the old man's youth? the old man's lost youth? Is this novel meant to give us some insight into "aging"?

On p. 69 the old man remembered the time in Casablanca when he played the hand game with the great Negro from Cienfuegos who was the strongest man on the dock. The old man's flashback shows how Santiago beat the Negro in a match which lasted twenty-four hours. Suspense is high at this point. Will the old man have the same success if the sharks come?

Hemingway describes the attack on the fish by the Mako shark. (p. 100) His power of description again reminds me of the poet, E.J. Pratt, and his poem "The Shark". Both writers are never content until they tell you exactly how something looks, smells or feels. No words are wasted in their terse, lean, clear, stripped simplicity. A little later Hemingway contrasts the dignity of the Mako shark that approaches the marlin directly with the galanos, the treacherous sharks (p. 107) that come to attack his fish when he is closer to shore. The galanos come in packs, scavengers, stealing what they can from the belly of the marlin. Santiago hates the treachery of these sharks. Do these sharks make him somewhat aware of the treachery he himself used to catch the marlin?

September 13

Does the old man's struggle with the marlin and the sharks symbolize or represent something more? Does the sea represent that extensive mainstream where we all sail with our prize catches in danger of losing all to sharks of whatever kind? We all have things like thoughts of the

great Dimaggio, thoughts of the boy, memories of the lions, reflections on an arm wrestling victory to urge us on. However we have, as well, obstacles like clawed hands, fatigue, sore muscles in our backs and old age which slow us in our various quests for total success. The old man's struggle makes him heroic for me. Like the Epic hero he undertakes a difficult task and with tremendous effort he succeeds; yet in his success he loses the prize.

September 14

Near the end after the old man reaches the shore, he is for me somewhat Christ-like. Maybe I'm trying to read too much into the old man's actions. I've noticed:

- He stumbles out of the boat with dried blood on his face from a partly healed wound.
- His hands have been cut by the lines.
- He carries his mast over his shoulders up the hill.
- He falls down.
- He sleeps exhaustedly face down on the spread newspapers that cover the springs of his bed.
- He lies with the palms turned upwards.
- His suffering.
- His determination.
- His fatigue.
- His humility
- His compassion

There certainly is something noble, honorable, gallant, heroic about the old man that would suggest the comparison with Christ. But I guess all men whom we consider heroic possess such qualities.

September 14

The fishermen who see the marlin's skeleton see it only as the representation of the biggest fish that has ever been caught. They realize the struggle the old man has endured. The tourists, on the other hand, are unable to even recognize the type of fish it is. They think it's a shark. The tourists, like so many of us, look at things superficially without really taking the time to understand what has truly taken place out on the ocean.

If the old man went out to prove that the boy's faith in him was justified, then his voyage was a success because by the end Manolin is now truly Santiago's disciple. The old man has shown what a man can do when it is

necessary. For me, he is truly "undefeated" simply because he has gone on trying. So much of the central insight I have taken from this novel is positive and uplifting. I have seen that the old man is not a quitter; man has a tremendous capacity to endure. I've enjoyed sharing time with Santiago. I've enjoyed writing down my preliminary thoughts on the book. I now feel ready to produce a more logically coherent interpretation of the novel either in further writing or in small group discussion. I encourage you to read The Old Man and the Sea or any other novel. Keep a reading journal and jot down your thoughts and feelings as you move through the text. Draw in your journal some pictures of the characters or try to write a poem about the main character like the following cinquain:

Santiago
fisherman
humble, proud
goes too far;
shows grace under pressure;
indomitable.

Appendix O

List of Prescribed Novels, Grade 12

Titles marked with asterisk (*) are those from List of Most Frequently Listed Literature Titles as Available or Recommended by Provincial Departments of Education in Canada (1980).

Novels

Grade 12

THEMATIC LITERATURE 3201 (GRADE 12, LEVEL III)

Fiction:

The Light in the Forest by Conrad Richter

* Lord of the Flies by William Golding

* Lost Horizon by James Hilton

On the Beach by Nevile Shute

Riverrun by Peter Such

Non-Fiction:

Bartlett, the Great Canadian Explorer by Harold Horwood

Lure of the Labrador Wild by Dillon Wallace

LITERARY HERITAGE 3202 (GRADE 12, LEVEL III)

* The Stone Angel (Tragic Mode) by Margaret Laurence

The Adventures of Huckleberry Finn (Comic Mode) by Mark Twain

Wuthering Heights (Romantic Mode) by Emily Bronte

The Fellowship of the Ring (Fantastic Mode) by J.R.R. Tolkien

* A Separate Peace (Contemplative Mode) by John Knowles

Appendix P

Criterion-Referenced Test for a Self-Instructional Handbook used with The Fellowship of the Ring

Tolkien, J.R.R. (1981). The fellowship of the ring (4th ed.). London: Unwin Paperbacks.

Criterion-Referenced Test

1. Explain briefly the concept of Mode.

2. Identify in your own words the five Literary Modes studied in Literary Heritage 3202.

3. Given the following list of Literary elements, indicate by marking an X next to those elements contained in the fantastic mode.

an imaginary other world	___	meditation	___
supernatural	___	divination	___
destiny	___	disguises	___
suffering	___	an epic hero	___
the incongruous	___	a romantic hero	___
the grotesque	___	a tragic hero	___
a happy ending	___	a quest or journey	___
dreams and visions	___	dark enchanted woods	___
magic	___	love	___
monsters and dragons	___	idealism	___
chivalry	___	a commonfolk hero	___
spirits, ghosts, werewolves	___	a hunt for a precious object	___
transformation	___	fairies, elves	___
poetry and song	___	personified objects	___

4. Given a list of feelings imparted by literature, indicate by marking an X by those feelings imparted by the fantastic mode.

delight	___	horror	___
sadness	___	wonderment	___
enchantment	___	surprise	___
curiosity	___	meekness	___
fright	___	fear	___
shock	___	terror	___
thoughtfulness	___	concern	___
enchantment	___	tranquility	___
pity	___	remorse	___
agony	___	hilarity	___
happiness	___	relaxation	___

5. List seven of the themes dealt with in the fantastic mode.

6. Having read the novel <u>The Fellowship of the Ring</u> by J.R.R. Tolkien, discuss in essay format the <u>elements</u>, <u>feelings</u>, and <u>themes</u> characteristic of the fantastic mode that are evident in the novel.

Appendix Q

Group Discussion/Evaluation Form

Group Discussion/Evaluation Form

x = no mark
1 = fair
2 = good
3 = excellent

group	assignment
1. Preparatory Reading (thoroughness, appropriateness)	x 1 2 3
2. Preparatory Notes (thoroughness, appropriateness)	x 1 2 3
3. Participation (effort, ease of interaction	x 1 2 3
4. Clarity of Ideas Contributed to Group (by individuals)	x 1 2 3
5. Ability to Help Group Reach a Consensus (persuasiveness, co-optiveness)	x 1 2 3

COMMENTS

group mark

---

name (member of group)	assignment
1. Reading	x 1 2 3
2. Notes	x 1 2 3
3. Participation	x 1 2 3
4. Ideas	x 1 2 3
5. Consensus	x 1 2 3

COMMENTS

Gutteridge (1983), p. 144

Appendix R

Guidelines (Protherough, 1983) for Novel Selection

QUESTIONS TO CONSIDER WHEN CONTEMPLATING THE USE OF A PARTICULAR NOVEL WITH A CLASS.

1. The Teacher's Overall View of the Purposes of Reading Fiction

   (i) Why do I want to read this book with them?

   (ii) What do I hope that the reading may achieve?

   (iii) What range of personal responses do I anticipate?

2. Literary Judgements

   (i) What are the chief merits of this work that I hope students will discover for themselves, and how can I help them to this discovery without telling them directly?

   (ii) How important are the difficulties it presents, and how can these best be dealt with?

   (iii) Is the quality of the writing good enough to extend the pupils without being too demanding?

   (iv) Is there any information which members of the group must have if they are to appreciate the book and, if so, how can it best be conveyed?

   (v) How vivid/original/dull/cliche-ridden are the situations/characters/dialogue/relationships?

   (vi) How can pupils' developing response to the text be assessed?

3. Awareness of Children's Tastes

   (i) What is it about this book that is most likely to make it popular?

   (ii) How can this book best be related to what I know they enjoy?

   (iii) What mode of presentation is likely to increase their enjoyment?

   (iv) How far will it appeal to both boys and girls and to different levels of ability?

(v) Does it display the qualities that generally seem appealing (e.g., a character with whom they can associate, a plot which created anticipation, vivid physical detail) and is there variety of appeal?

4. Curricular Principles

(i) How far is it necessary to "teach" this book, rather than just letting the children read it themselves?

(ii) In what different ways might I teach it, and which seems most likely to be successful with this group?

(iii) In what ways will it lead naturally into other activities without distortion?

(iv) In what ways does it relate to the total English program?

(v) How far will it fit into a developmental reading program, enabling helpful comparisons to be made with other texts, and aiding literary learning?

5. Matching the Book and the Children

(i) Why do I propose to use this book with this particular group at this time?

(ii) What problems of language, concept, narrative technique, allusion may interfere with children's enjoyment, and how should I overcome these?

(iii) How effectively will it speak to their basic hopes and fears?

(iv) In what ways may it help them to understand themselves, their dilemmas and choices better?

(v) How far is it likely to aid their expectation of the humanity of people of other ages, sexes, races, backgrounds?

(vi) Does it offer vicarious experiences of aggression, danger, fear, or suffering in a controlled way that they can contemplate?

(vii) Will any aspects of the book need particularly careful handling or preliminary "de-fusing"?

(viii) How would I justify my choice of this book in the face of criticisms (from a principal or parent, say)?

(ix) Are there any individuals in the class for whom this book may prove upsetting, and how might I deal with this? (Protherough, 1983, pp. 167-168)